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Editor: MICHAEL A. MIKKELSEN.

Contributing Editor: HERBERT CROLY

Advertising Manager: AUSTIN L. BLACK

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POND GARDEN—PEACOCK POINT, LOCUST VAL-
LEY, L. I. WALKER & GILLETTE, ARCHITECTS.

THE ARCHITECTURAL RECORD

VOLUME XLII



NUMBER I

JULY, 1917

PEACOCK POINT

THE RESIDENCE OF HENRY P. DAVISON, ESQ.
LOCUST VALLEY ~ LONG ISLAND
WALKER & GILLETTE, ARCHITECTS



By

John Taylor Boyd, Jr.



THE publication of a new work by Messrs. Walker and Gillette is a matter of interest among architects. There is a keynote of excellence running through the design of all the product of the firm that at times rises above the level of professional skill. When this happens the result is a masterly work of art. Such is the house of H. H. Rogers, at Southampton, Long Island, which I described last year in the January number of the Architectural Record. The "Rogers house," as it has come to be known, called forth at once admiration for the rare way in which it combined imagination and boldness with vigorous classic unity of effect; for its harmony of color and its perfection of detail, especially in the matter of texture. Remarkable as this house was on the exterior, with its flat-walled gardens, inside it was to be praised for the free, unconventional use of materials, of plaster and metals and tile, used in decorative

schemes obtained by contrasting pieces of furniture, furnishings and objects of art against flat wall surfaces of exquisite texture, all in rich, strong, yet harmonious color.

A decidedly different type of house is Peacock Point. Indeed, at first sight one would hardly believe that it came from the same hands that wrought the Rogers house—that is, until one notes the striking, decorative quality of the terrace front shown on page 7, and the sureness of proportions common to the two. Inside, also, if one is familiar with the Rogers house, one will appreciate in Peacock Point something of the same ability to devise contrasts of spots of rich concentrated ornament in glowing colors against bare flat planes. Especially is this true of the breakfast room, page 14.

It is evident that Peacock Point is a much more conventional type of house than the other, doubtless necessarily so, since the latter is a summer residence

and might, therefore, assume a more original character than an owner would desire in a year-round home, where medieval oak and tapestry, wrought iron and tile might become tiresome at times, especially in winter.

Exteriorally, Peacock Point follows a type familiar to us. That is the type which has been evolved by two different lines of thought converging towards the same goal, the goal of formal architecture on balanced axes, expressed with fine proportions and in exquisite taste. These two differing influences originated a generation ago with the late Mr. McKim and with Mr. Charles A. Platt. Both of them were men of strong personality, and they succeeded in imparting to their work an extraordinary expression of well-being and good breeding carried out in perfect taste. Indeed, if one comes to think about it, one will be astonished that two such people could say the same thing in such different words. 'Tis like reciting the Lord's Prayer, first in English and then in Russian. Only two such strong personalities could have accomplished this paradox. The two architects possessed in rare degree the true classic spirit, which is: formality without monotony, perfection without coldness or deadness. They knew how to retain interest, yet at the same time ruthlessly cut away every motive or ornament not absolutely vital to the design. They often endowed their work with qualities of charm and grace, which is but another attribute of true classicism. Altogether, it is doubtful if there ever has been evolved a formal style of architecture more suited to the needs and character of gentlemen of large means and of ample endowment in the material and intellectual benefits of twentieth century civilization. More recently, this modern American adaptation of Georgian has evolved further, under the influences of younger men, among whom are Messrs. Walker and Gillette. It has become freer, slightly less severe, and grace and delicate scale have often been added to it. This modification has perhaps been the result both of intimate study of beautiful details in Italy, and also of the variety and perfection of early American

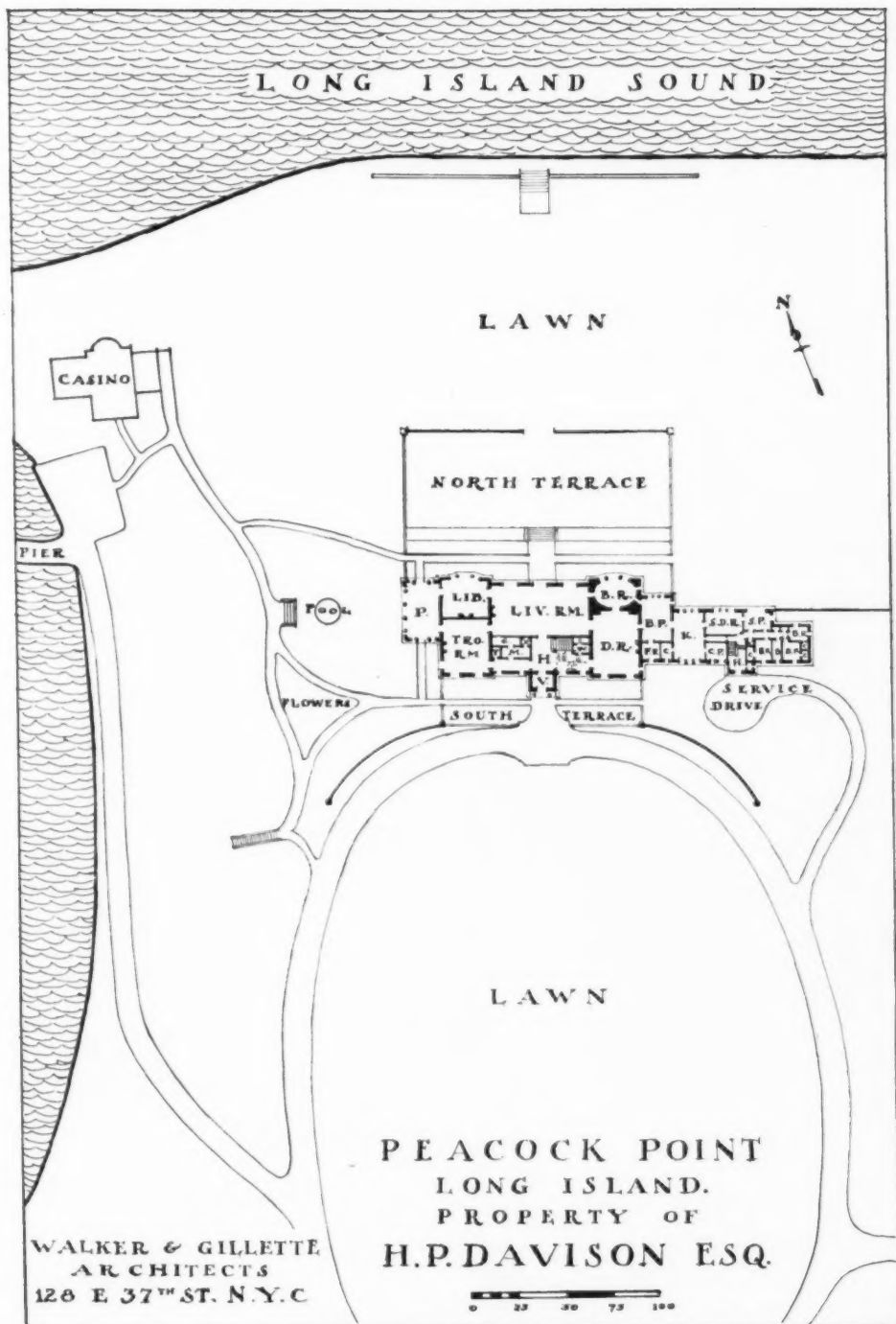
work, of whose fascination we never tire.

All these influences are apparent in Peacock Point. But it shows clearly the same bold, keen sense of decoration so characteristic of its creators. The decorative character of the terrace front has, however, a sounder basis than any architect's temperament, or any yearning for pretentiousness on the part of an owner desirous of something striking to advertise him to a public flashing past his door in automobiles. The true reason for the strong color spotting of the pilasters and flanking bay-windows in the side pavilions is to provide a motive powerful enough to carry across the waters of Long Island Sound. The house stands only some 250 feet from the shore line, and did it not have such strong contrasts of color would appear at a distance as a flat, dark mass without any architectural character whatever.

As an additional effective aid in providing a long-distance impression, we must admire the splendid silhouette of the house. Its manner of piling up from the ground in a pyramid, up from ground floor bay-windows, then to flanking loggia and service wing, on up to the flat-roofed balustraded pavilions of the second story and finally to the third floor attic crowned by its hipped roof—all this cannot be too highly praised. Not only does this stepping up improve the aspect of the house at a distance, but it further harmonizes the house with its level site, in which effect the terrace and the skillfully disposed planting serve to aid.

The successful tying-on of the flanking pavilions to the centre motive is a skillful bit of technique, and I do not recall anywhere having seen a better solution of the hard problem of stopping the frieze and architrave of the entablature above the pilasters and columns and then carrying only the cornice around the building above the plain walls. In the previous number of the *Architectural Record* several instances of this device were seen in the George Peabody College for Teachers.

On this sea-front the order has been detailed with admirable freedom, especially with regard to the narrow entabla-



GROUND PLAN—PEACOCK POINT, THE RESIDENCE OF H. P. DAVISON, ESQ., LOCUST VALLEY, L. I. WALKER & GILLETTE, ARCHITECTS.



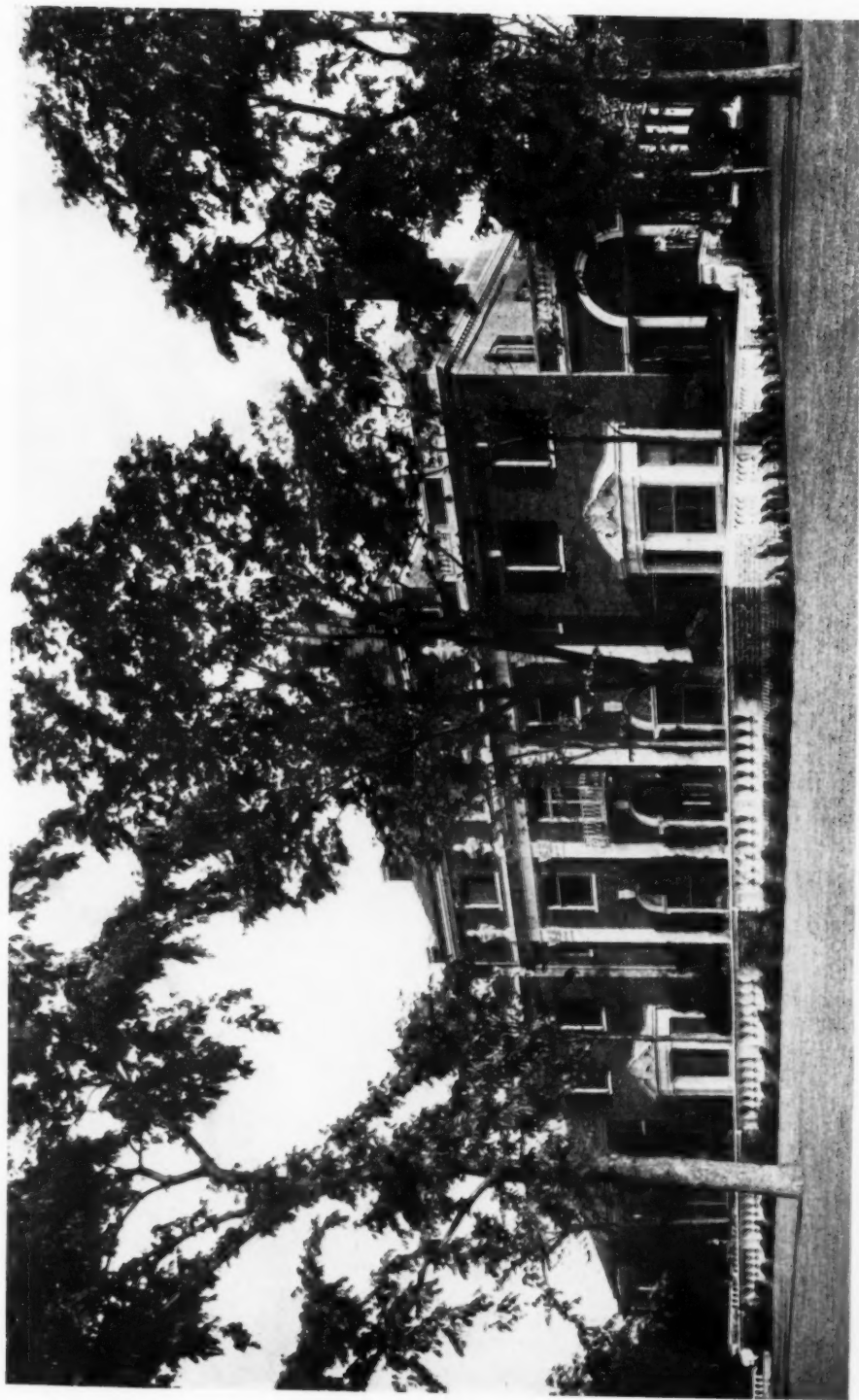
MAIN ENTRANCE—PEACOCK POINT, LOCUST VAL-
LEY, L. I. WALKER & GILLETTE, ARCHITECTS.



PEACOCK POINT, LOCUST VALLEY, L. I.
WALKER & GILLETTE, ARCHITECTS.



WEST PORCH—PEACOCK POINT, LOCUST VALLEY,
L. I. WALKER & GILLETTE, ARCHITECTS.



VIEW FROM NORTHWEST—PEACOCK POINT, LOCUST
VALLEY, L. I. WALKER & GILLETTE, ARCHITECTS.

ture above the elongated capitals and the flattened vases set above the cornice. In its decorative motifs and delicate scale it has the inspiration of colonial America, though we cannot recall anything exactly resembling it in our early native masterpieces. Another virtue of the exterior of Peacock Point is that, while invested with unusual refinement and delicacy, the underlying proportions of windows and window enframements and balustrades retain that splendid solidity and sureness that the progenitors of this style of house endowed it with. Too often we notice the recent tendency of over-refinement, where delicacy and thinness—qualities in themselves desirable in certain cases—have not been successful and have instead made designs look weak, even effeminate. The truth is that when delicate, attenuated proportions are chosen, the designer must detail them with corresponding delicacy, with extreme subtlety. Refined subtle proportions demand even more than do heavier ones strength and firmness and character in every line. The difference of a small fraction of an inch in belt-course or capital, or frieze, or overhang or projection, may decide success and failure of the work of art. It is no exaggeration to say that attenuated proportions require higher ability in their designs than heavy ones, though, of course, they have no superiority in themselves over heavy ones. Many cases there are where heavy proportions are to be preferred to light ones, and just as much ability may be imparted to their details. The point is that if the heavy order has not unusual artistic accuracy in its design, it does not appear to have failed so signally.

As minor details will be noticed the lively touch of decoration of the metal balcony, lace-like against the dark brick, the finely turned balusters, columns and arches, also the humorous placing of the big peacocks over the bay-windows, symbolical of the name of the estate.

The south or entrance front is of simpler, quieter aspect than the other, since in a garden front there is no need of affording a long distance impression. Its good taste is evident, resulting in less emphasis of pyramidal

effect, though the silhouette is the same. The sparkling touches of color, of style, provided by the enframements of the first story, the big fine motive of the entrance, and the able handling of the balustraded terrace which ends against the urn-tipped posts of the circling walls and serves to aid the adjustment of building to flat terrain, these are the main elements of the success of this front. It is fortunate, too, that advantage has been taken of the position of the tall elms on the lawn to break up the horizontal lines of the cornice. As the photographs show, the roadway swings up to the entrance door around a long elliptical lawn of elm trees. At the west of the opposite end of this lawn is the entrance, where a gateway of curving walls has overcome ingeniously the oblique turning off from the highway. The gardens open out from the house terrace on the east, and, further along, are found a polo field and the farm of the estate. The photographs are worth much study for the effective planting, which is plentiful but not dense enough to appear gloomy. The designers have avoided mechanical or trivial effects in the gardens. Instead they contented themselves with a less formal method, have sought bold sweeping effects made by contrasting big beds of flowers against banks of trees and broad greensward paths, and have brightened the perspectives with an occasional spot of architecture in the curving curb of a pool, an infrequent statue or thatched tea-house. It is precisely the scheme of decoration of the garden front of the house. Good use has been made of rough stone walls and paths made by great flagstones set in greensward. Altogether the effect is somewhat naturalistic, akin to old-fashioned places, with just enough of modern style and art to make it cheerful. How often do we see the contrary where gardens are hard, mechanical, fussy, with a surfeit of angular brick walls, countless little paths and steps and levels all washed spick and span and without sufficient background of shrubs and trees! The old Italian and English gardeners knew their work. They were aware that delicacy and color in nature are provided by leaves and flowers and sunlight, and that



WESTERLY END—PEACOCK POINT, LOCUST VAL-
LEY, L. I. WALKER & GILLETTE, ARCHITECTS.



ENTRANCE HALL—PEACOCK POINT, LOCUST VAL-
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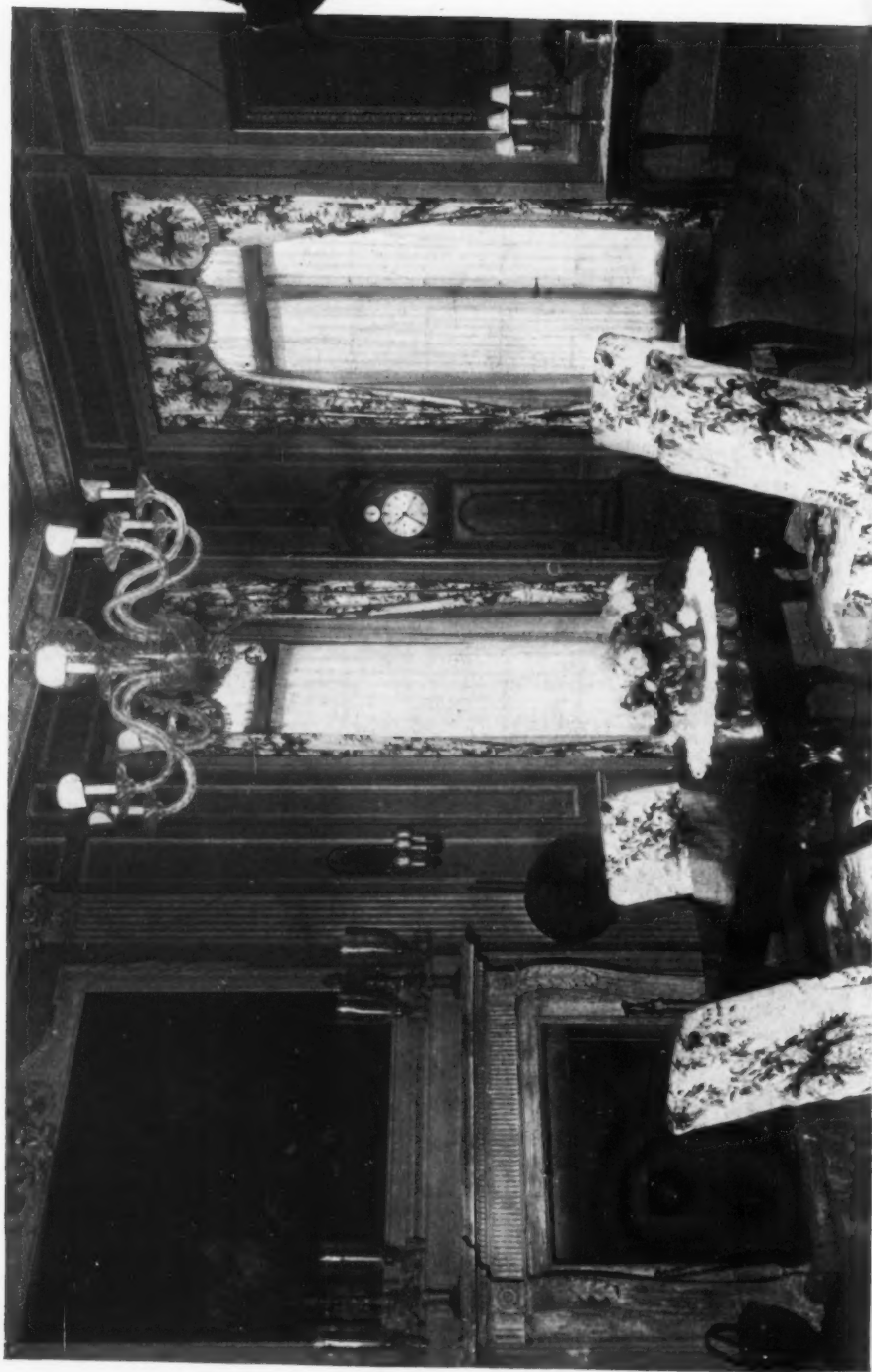
LIVING ROOM—PEACOCK POINT, LOCUST VALLEY.
L. I. WALKER & GILLETTE, ARCHITECTS.



BREAKFAST ROOM—PEACOCK POINT, LOCUST VAL-
LEY, L. I. WALKER & GILLETTE, ARCHITECTS.



LIBRARY—PEACOCK POINT, LOCUST VALLEY,
L. I. WALKER & GILLETTE, ARCHITECTS.



DINING ROOM—PEACOCK POINT, LOCUST VAL-
LEY, L. I. WALKER & GILLETTE, ARCHITECTS.

the right contrast comes when architecture of walls and terraces is made heavy and lumpy with blocks of stone with robust overhangs or rustications affording deep shadows. The extravagant use of rococo elements in garden architecture of the Renaissance was not caprice, it was more than blindly following the tastes of the time. We can hardly swallow such oddities now and would not care for them today in buildings, but in gardens they have a purpose. In Italy and England one will note that, however delicate may be the scale of buildings on the parts off the ground, the architecture in contact with foliage near the ground on the same building is coarse and heavy. Yet, more often than not, American architects will set mechanical, sophisticated prim little gates or posts or other garden decoration in the midst of a garden.

By this time we are all familiar enough with symmetrical plans of houses with centre entrances and consequently we do not need to have their intricacies pointed out to us. A glance at page 14 will be sufficient to recognize a highly capable arrangement with the proper touch of diversity from rectangular shapes added by the elliptical breakfast room. The entrance is agreeable—into a biscuit-colored hall with wrought iron stair railing and brass hand rail, whose chief merits are the old Portland stone floor brought from England and the Chinese panels in full color on the second floor. In the dining room we have much more elaboration, even sophistication, executed with great delicacy of detail. Here the color scheme shows soft yellow walls as a background for walnut furniture and blue carpet and the crystal candelabra over the mantel. Again the symbolical peacock appears, this time as a screen in front of the "Franklin" on the hearth. We are no longer content to associate crickets with the hearth—we must place peacocks there. In what countless ways, in even the minutest, the oddest, the most humorous details, is the old truth always recurring that architecture is the mirror of the life of its time!

I have mentioned the charming breakfast room and its fine decorative flower reliefs. These were developed from old

Dutch flower pictures in a sort of "composition" material, and executed in full color. A happy idea, which, let us hope, will not be done to death by careless imitation. On the chairs of this room are painted plaques of birds of the locality.

On page 16 appears a view of the library, a most homelike room. Its walls are tinted a fawn gray and the cornice is painted in color blending into a most charming interior with objects of different arts and periods vivaciously combined. Its only fault is a slight tendency of that curious fad of contemporary decorators which is to balance all tiny pictures, medallions and other trinkets painfully on an axis, especially a piece of furniture. The *reductio ad absurdum* of this logic I once saw in a published photograph of a simple chest of drawers, which was presented as an example to be followed. Here the decorator in some uncanny way had disposed tall candles and framed photographs and books, especially books, until he had changed that humble chest of drawers into a shrine or an altar. Were the owner of the bedroom a religious man, it is certain that he could never enter or leave the room without kneeling and crossing himself before the ikon. The decorator's art has advanced rapidly in the last ten years and all must be glad of its progress. It has taken a great load off the architect's mind, for now he may design good interiors, conscious that there is a good chance that they will not be ruined by bad furniture and hangings. For this reason it is a misfortune when we discover in the decorator's art any tendency to degenerate into formulæ and fads. In too many cases interior decorating is more of a business venture than a profession, and, under the commercial pressure of increasing the volume of sales, is too easily tempted into a routine like this ridiculous overemphasis of symmetry in tiny things.

A work wrought with insight in conception and details, executed with high skill and breeding, in a fine vigorous scale, well harmonized with its setting, Peacock Point is a worthy addition to America's ever lengthening list of fine houses.



HALL OF ARCHEOLOGY—THE SOUTHWEST MUSEUM, LOS ANGELES, CAL. SUMNER HUNT & S. R. BURNS, ARCHITECTS.

The SOUTHWEST MUSEUM LOS ANGELES, CAL. ~ SUMNER HUNT & S. R. BURNS, *Architects*



By

Richard F. Bach



A LAND so widespread as ours necessarily encourages diverse development—that is, regional manifestations of growth—each of which, though contributing liberally toward the parent or national stem, nevertheless maintains its own individual physiognomy definitely recognizable as to form, strongly influential as to character.

Before American traditions were established as those of white men reflecting Europe, adopting European manners of art and modes of thought, and finally, with the feeling of independence and the consciousness of power, casting aside European forms except as a parallel inspiration—in short, before we achieved a national responsibility in its deeper significance, the greatest diversity had long existed among the aboriginal inhabitants, a diversity due to enormous distances, to lack of easy intercommunication, and the need of following the game to its own changing ranges.

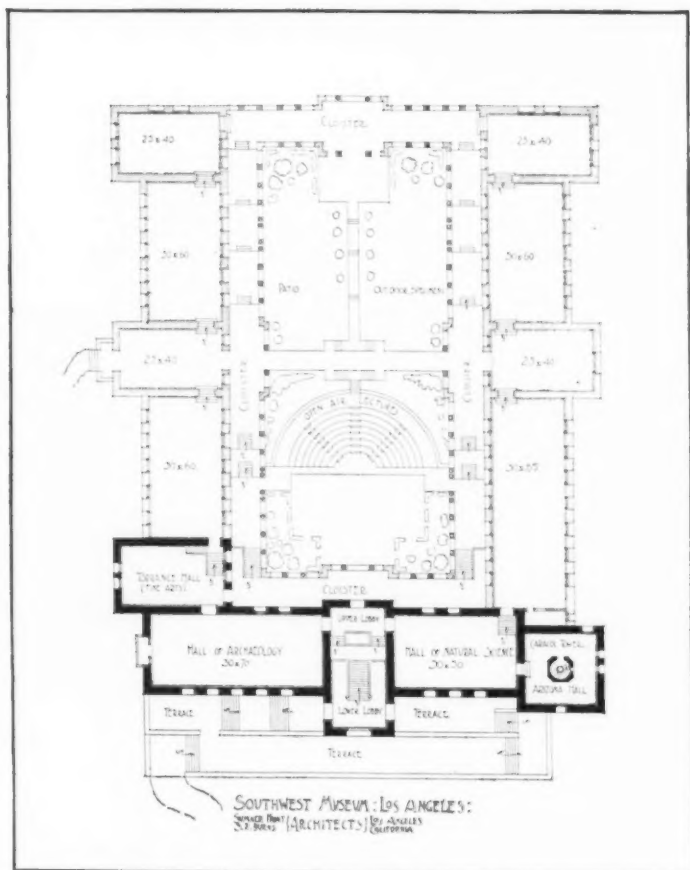
The white man's development on the same soil has to a degree inherited the same diversity of character or regional quality with regard to his art. A comparison of country houses of New York and California, of Louisiana and Illinois, will immediately substantiate this contention. It is, therefore, not at all remarkable that when the white man begins to study the characteristics of the first inhabitants of the soil, their regional qualities are impressed at once upon his mind, and when he gives such study a concrete home in the museum, he can freely follow a local architectural inspiration.

In the East our natural history museums have long been active in bringing together material illustrative of the life and habits of the aborigines of the land. We have but to note the large collections to be found in the Museum of

Natural History in New York and other large cities, not to mention the fine Museum of the American Indian now being erected through the munificent Weyhe Foundation in New York City as part of the classic group at 156th Street, which already includes the Hispanic Society of America, the Numismatic Society and the American Geographic Society buildings, and the Spanish church of Nuestra Señora della Esperanza. But the Eastern museums fell under the sway of the general stylistic progress of architecture and the majority of tribes, material evidences of whose life could be shown, were nomads in such degree that wigwam, house and teepee were their most permanent structures and these, obviously, held forth but little architectural suggestion.

In the Southwest, however, appears the less temporary building type of the Navajo, the Hopi and other tribes, the square or oblong house of adobe which came to have a distinct architectural character, since repeatedly made use of in residences and other buildings in that region. Excellent examples are to be found, above all, in Sante Fé, New Mexico, where the adobe type as a residential possibility has been logically developed, and where the possibilities of the material for a museum of Southwestern antiquities and art have been well exemplified.

But in addition the Southwest also produced—or, with Mexico, assisted in producing—the so-called Mission style, a manner almost as aboriginal as that of the Indians themselves, and, all told, about the most autochthonous development fathered by white men in this country. This style of blocky masses, of adobe, of cement, of stucco and dark heavy timbers, the whole relieved by



FLOOR PLAN—THE SOUTHWEST MUSEUM, LOS ANGELES,
 CAL. SUMNER HUNT & S. R. BURNS, ARCHITECTS.



THE SOUTHWEST MUSEUM, LOS ANGELES, CAL.
Sumner Hunt & S. R. Burns, Architects.

highly colored tiles and paint and modeled plaster, in its essentials—and excluding its decorative details—closely allied to the rudimentary manners of the Indians among whom its builders sought to proselyte. It is, therefore, not illogical to expect the two to be brought together in modern buildings, and it is more gratifying, in a sense, to witness their combination than to see the architectural manner of the Indian superseded as definitely as was his ownership of the land.

In the Southwest Museum herewith illustrated, situated at Los Angeles, the firm of Sumner Hunt and S. R. Burns of that city have well profited by the possibilities of such interpretations of local traditions, and their success in this building is but a parallel to that which they achieved in connection with the Temple of the Scottish Rite at Santa Fé, which we hope subsequently to reproduce in these pages.

The Southwest Museum is an institution devoted to the history of man on the Pacific coast, the archeology, science and

art of the region, containing, in addition to its exhibition halls, educational research laboratories in archeology, botany, conchology, ornithology, entomology, and mineralogy; these laboratories are planned to serve in the nature of continuation schools for students who have finished their secondary schooling.

The site of the building is in accord with its purpose and character. It stands in the midst of a seventeen-acre tract, on an eminence commanding extended vistas of the picturesque country of tumbling sierras and broad sweeping valleys surrounding Los Angeles.

In exterior the building has been held within outlines of the utmost simplicity made necessary by its position. That simple silhouettes are best able to cope with the feasibility of such restraint was amply illustrated in the judgment displayed by the Greeks and even by the ancient Egyptians in the placing of isolated temple structures. The reduction of ornament to its most meagre proportions lays a further emphasis upon the block masses. The effect of the latter cannot of



TORRANCE HALL OF FINE ARTS—THE SOUTHWEST MUSEUM, LOS ANGELES, CAL.
Sumner Hunt & S. R. Burns, Architects.

course be fully rated now, since but one fourth of the buildings have been completed.

The completed portion will ultimately form the entrance side of an oblong plan to be carried out as a patio subdivided at about half its depth, the subdivision being made necessary because of a sharp rise in ground toward the rear. This rise also encourages the planning of an open-air theatre, since the land contour provided a small natural amphitheatre. Following the patio suggestion a cloister is projected to surround both courtyards; the rear one of these will be terminated by an arcade or other cloister motive, forming a screen wall, rather than by a building unit, as is the case in other portions of the plan.

Parts of the building at present in use comprise the Hall of Archeology, measuring thirty feet by seventy feet; The Hall of Natural Sciences, measuring thirty feet by fifty feet; the entrance lobby, carried out in part as a projecting porch, but reaching through the entire depth of this wing; the Torrance

Hall of Fine Arts, and the Caracol Tower.

The construction throughout is of reinforced concrete; walls, floors and roof of slab concrete, and the exterior roof covering is of red clay tiles.

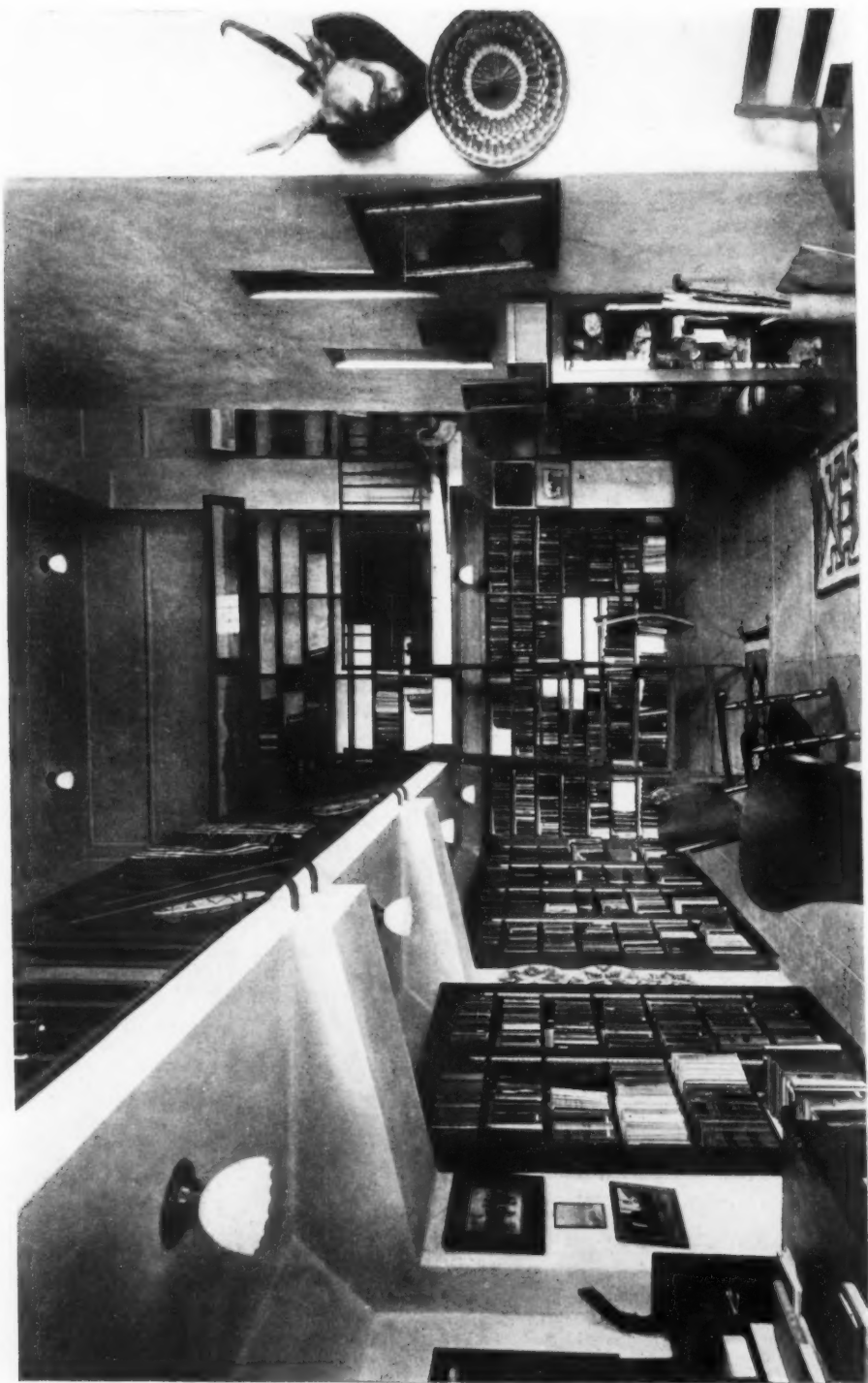
Bearing in mind the material used, the results in the interior design have been well studied. Their present barrenness has yet, of course, to be relieved by appropriate decoration. Interesting effects of the structural material are seen in the large Hall of Archeology, a large interior, covered with an elliptical barrel vault, its window appearing as shallow penetration in the spring of the vault, skylights set into its crown and exhibition cases built in flush with the walls below.

The Torrance Hall of Fine Arts likewise extends through two stories, but is flat-roofed; an interior gallery surrounds a rectangular well which admits to the main floor its chief light from a larger skylight above.

At the opposite corner of the plan appears the Caracol Tower, which contains the nucleus of an excellent library



TORRANCE HALL OF FINE ARTS—THE SOUTHWEST MUSEUM,
LOS ANGELES, CAL. SUMNER HUNT & S. R. BURNS, ARCHITECTS.



MUNK LIBRARY, IN CARACOL TOWER—THE SOUTHWEST MUSEUM,
LOS ANGELES, CAL. SUMNER HUNT & S. R. BURNS, ARCHITECTS.



HELICAL STAIRWAY IN CARACOL TOWER—THE
SOUTHWEST MUSEUM, LOS ANGELES, CAL.
SUMNER HUNT & S. R. BURNS, ARCHITECTS.

of Arizoniana arranged in the manner of a hollow square, the centre of which is occupied by a stair well, with an interior diameter of eight feet, and solid concrete walls. In this well rises through seven stories, with three mezzanine floors, a distance of about 125 feet, a helical stairway of concrete, built around a metal form, probably the only example of its kind in this country. The Caracol Tower itself is thirty-five feet square and stands upon a solid reinforced concrete slab three and one-half feet in thickness.

The Southwest Museum has set an enviable example for the Western States in particular, but for other parts of the country as well, for it bids fair to furnish the necessary focus or centre of interest for the rapidly increasing study of the aborigines, the history and the science of the Pacific Coast. To date, here are already on exhibition in its halls collections of primitive implements, weapons and utensils of the early inhabitants of Southern California, relics of the Cliff Dwellers of Colorado, Arizona and New Mexico, memorial collection of the explorer Fremont and of General Chaffee. The time and region generally identified

with Spanish colonization is also well illustrated in the Caballerio collection of Spanish paintings of the Mission era and in William Keith's first sketches of the old Missions. The Spanish pioneers will be further represented in *El Adobe Real*, a memorial hall of appropriate architectural treatment, as its name indicates, yet to be erected. It is interesting also to note, in exemplification of the West Coast's effective interest in and necessary connection with things Oriental, that this institution has begun researches into trans-Pacific sociological conditions, due largely to immigration from the East and increasing commercial intercourse with China and Japan, and that the excellent collection of Professor House, tutor of the children of Yuan Shih Kai, China's first president, a collection covering Chinese education, civilization and art, has recently been acquired by the Southwest Museum.

Undoubtedly the near future will witness more exact contributions to our knowledge of the art of the inscrutable Oriental and a deeper study of the type and quality of the art of the Mission era in our wonderful Southwest.

A Model Public School Clinic

*By Creighton Barker, M.D. of the New
York Bureau of Municipal Research and
Raphael Hume, Architect*

ENGLAND pointed out the way for the supervision of the health of school children. Somewhat reluctantly, but none the less surely, the United States has followed England's example, and measures of varying effectiveness which provide for such supervision have been almost universally adopted.

The best thought on this subject has recently crystallized into the conclusion that a mere diagnosing and recording of physical defects is not sufficient, and that to produce maximum benefits a health supervision system should go much further and actually provide remedial measures for the defects discovered. For a time this treatment has been obtained in hospital clinics and dispensaries, but there are serious objections to such a plan. First, unless the physicians who serve as school inspectors act also as clinical attendants, there is no opportunity for close supervision of the children between clinics, a supervision which is extremely desirable. In addition to this, the children are exposed to unfortunate associations in the waiting rooms of public clinics; and lastly, it is frequently impossible conveniently to co-ordinate the public clinic hours with school hours.

As a result of these objections the more progressive cities are installing clinics, under the direction of the department of education, which are solely for the use of school children, and in a short time no educational equipment will be considered complete unless it includes clinical facilities.

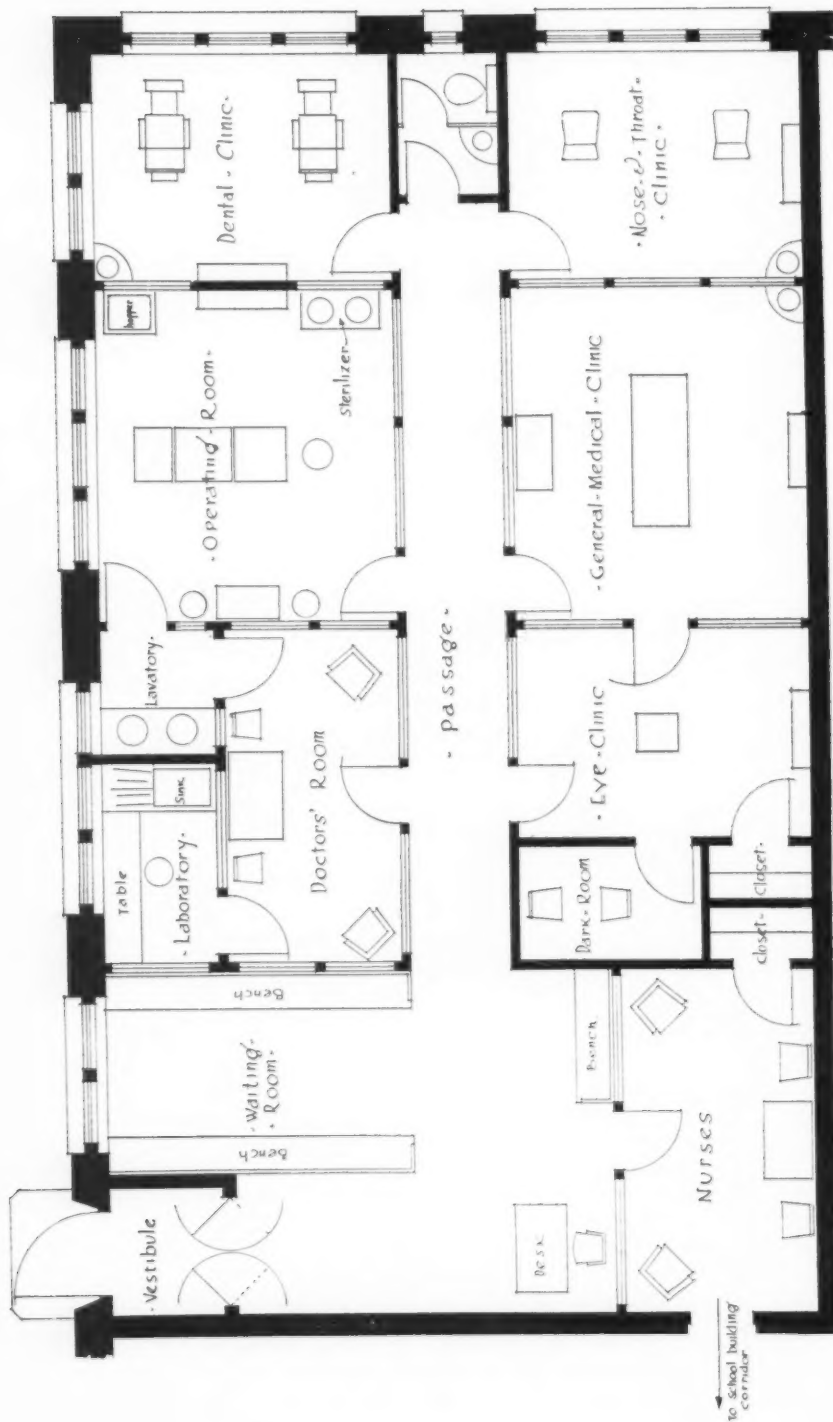
Statistics show that approximately seventy per cent. of our school children have some physical defect. All of these cannot be treated in the school clinic, but forty-eight per cent. of this number, or thirty-five per cent. of the school

children, have dental defects, and in a large proportion of the cases unless the dental repair work is done by the city authorities it will not be done at all. Clinical accommodations for a school population of 20,000 can be installed in a floor space 28x50, and since this area corresponds approximately to the area occupied by two school rooms the installation of such a clinic in an old building is not difficult. If the clinic is to be included in the plans of a building to be constructed the details are manifestly simpler, but in either case certain fundamental requirements demand consideration.

1. If the clinical needs of the school population cannot be served by a single clinic of the size outlined herein, it is more satisfactory to install two or more clinical units in conveniently located schools rather than endeavor to consolidate all of the clinical activities in one place.

2. The clinical unit should not be relegated to the basement or other out-of-the-way place, but should preferably be located in a corner of the ground floor and have a separate entrance in order that there will be no opportunity for the children visiting the clinic to mingle with children attending the school in which the clinic is located. There should, however, be a means of communication between the clinic and the school corridor for the convenience of the clinical staff. Corner space is not well adapted for school rooms, but the additional window area makes it especially desirable for clinical use.

3. The psychology of the location of the various clinical rooms in relation to the waiting room is a factor of great importance. It is not encouraging to the juvenile mind to sit in the waiting room for half an hour listening to a playmate



PLAN OF A MODEL
PUBLIC SCHOOL CLINIC.

cry out from the dentist's chair, or to catch fleeting glimpses through opening doors into the operating room made bloody during operations for the removal of tonsils and adenoids.

4. The clinical unit should provide the following:

- (a) A nurses' office in which all records can be filed safe from molestation;
- (b) A doctors' room and small laboratory;
- (c) A surgical clinic, with scrub-up room, water sterilizer and equipment for minor surgical operations;
- (d) A dental clinic;
- (e) A general medical clinic;
- (f) An eye clinic, with adjacent dark room for ophthalmoscopic examinations;
- (g) A nose and throat clinic.

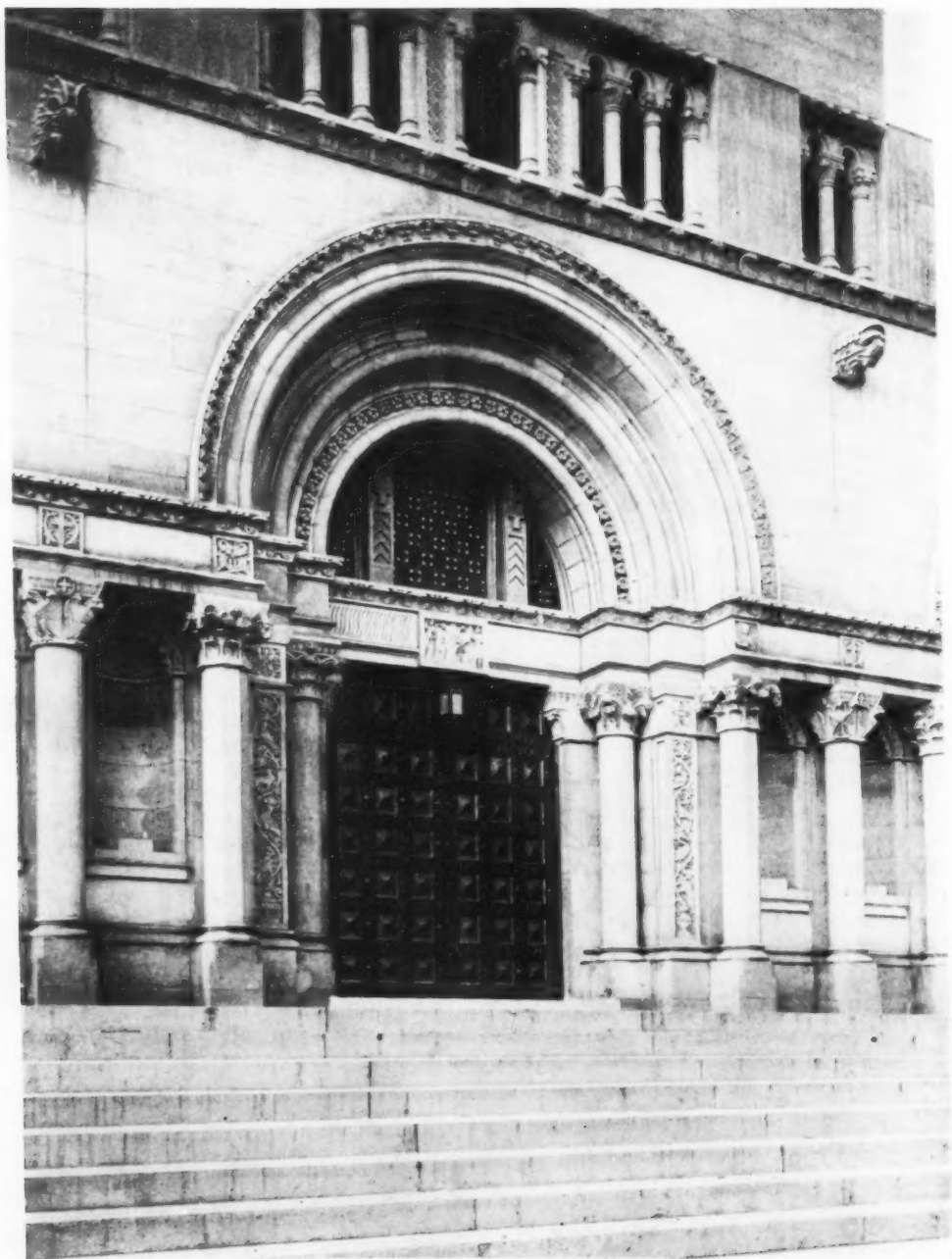
A mental hygiene clinic or place for the examination of mentally retarded children should be included in the school clinical equipment. This clinic is not, however, to be connected with the clinics for physical defects, but should be provided for in a quiet location in the building used by ungraded classes, where its field of usefulness is greatest and where the delicate mental tests may be carried on unhampered by the various disquieting influences present in the general clinic.

In the plan here presented a corner location has been chosen and the floor

layout so arranged that the dental clinic receives light from two sides and the operating room has the diffuse northern light that is to be desired. Care has been taken to have the dental clinic farthest removed from the waiting room, with a sound deadening room between, and the entrance to all of the rooms is out of the line of vision of the occupants of the benches in the waiting room.

All too frequently dispensary waiting rooms are placed in out-of-the-way corners, unlighted and poorly ventilated. In this ideal floor plan care has been taken to so locate this part of the unit that it receives direct light and ample ventilation. The waiting room is so arranged that the occupants are under the constant observation of the nurse in charge of the admission desk, thereby precluding any opportunity for disorder among the children.

The interior of the clinic should be finished in complete accord with the modern ideas of hospital construction, with tile or terrazzo floors, coved bases and interior angles, no projecting mouldings, and flush metal trim at the door openings. The partitions forming the various cubicles are of wire lath and plaster construction, on light structural iron frames to a height of four feet from the floor; above that and to the ceiling they are of opaque glass in metal frames, and transoms for ventilation are provided in the partitions separating the various rooms from the corridor.



FRONT ENTRANCE—ST. AGNES' CHURCH, CLEVELAND, OHIO. JOHN T. COMES, ARCHITECT.

St. Agnes' Church Cleveland, Ohio.

John T. Comes, Architect

By

I. T. Frary

EVERY traveler returning from Italy carries with him, as one of the outstanding impressions of that artist's paradise, vivid pictures of her many campanili. These bell towers or watch towers are everywhere, and as one recalls the various places to which his journeyings have led him and visualizes the view of some distant town or the panorama of tile roofs in some medieval city, there is always a sturdy campanile rearing itself high above the neighboring roofs and forming the dominant feature of the picture.

Perhaps what makes them most interesting to the average American is the fact that, unlike the church towers to which he has been accustomed in his own land, the Italian campanili are not, as a rule, a part of the building to which they belong, but stand alone, on their own foundations. So much does this element of detachment add to the effect that it is surprising that the idea has not been used more commonly in America.

An interesting example of this treatment of the tower has been carried out by John T. Comes in connection with St. Agnes' Church, in Cleveland. The building is designed in a free manner, taking its chief inspiration from the Romanesque churches of France, and its external appearance is greatly enhanced in effectiveness by the dominating character of the semi-detached tower, which is more reminiscent of Italy than of France. Its use has not involved any serious sacrifice of ground space, but has meant a great gain in architectural effect. By a happy chance, due to a curve in Euclid avenue, the tower, although located well at the back of the lot, is brought almost directly in line with the axis of a con-

siderable stretch of that thoroughfare, thus becoming the conspicuous feature of a long vista as one approaches from the east.

The exterior of the church lacks the crudeness characteristic of many of its prototypes, but instead has been given an air of refinement by the liberal use of ornamental detail. The front is still incomplete, awaiting the installation of a series of figures in niches prepared for them beside the doorways.

The plan is of the basilican type, with a narthex, nave, two narrow aisles, shallow transepts and an apse with a deambulatory.

In the three main entrances are bronze doors, the design of which is a simple arrangement of square raised panels separated by ornamental stiles and rails. Through these doorways one enters the narthex, which has a flat wood ceiling and is terminated at each end by a wood screen. The space behind one of these screens is occupied by the baptistery, while in the other is placed a stairway to the choir gallery, as well as an office and entrance to a toilet room.

The baptistery is raised one step above the narthex floor, the screen in this case being filled with clear glass. The walls and vaulted veiling are decorated with symbolical designs. A red and green marble wainscoting, with Botticino trim, forms a strong base for the rich colors on the wall above. The carved octagonal front of Botticino marble has a bronze cover balanced from the ceiling and is enriched with symbols of the seven sacraments and a head of Christ; the whole is surmounted by a statue of St. John the Baptist.

Entering the church proper, one can-

not but be impressed by its substantial dignity. Massive columns with capitals of varied design carry the arches, above which are squat columns set in recessed panels, which suggest the effect of a triforium, and above these the clerestory windows are grouped, two in a bay.

The nave is roofed with a great barrel vault, enriched by the use of square coffers filled with acoustic felt and membrane, dyed blue, and is broken by broad, flat, richly decorated arches carried across it in line with the columns beneath.

The aisles widen toward the rear into transepts, beyond which they form a deambulatory around the chancel. The chancel ends of the transepts are occupied by small side chapels. The aisle walls are broken by two recessed shrines and six confessionals. The latter are of oak, with an enrichment in the three doors of a bold, pierced fret in the upper panels, which are subdivided by narrow stiles studded with round bosses; a similar stiling is used in the lower panels, which are solid and without other enrichment. The doors are separated by engaged columns and the whole is framed in by a broad moulding carved with a zigzag ornament, the effect produced being bold and vigorous.

The *pieta* in the west aisle recess is an original composition, carved in wood by Mr. Henry Schmitt. It is well-balanced, painstakingly executed and makes a strong emotional appeal. The opposite shrine contains a mensa on which rests a marble bust of the Sacred Heart carved in relief, with a cross for a background incrusting with mosaic. The upper part of the shrine dado contains carved symbols touched up with color and gold. Heavy bronze candlesticks furnish the shrine adequately.

The pews are unique in design and have been kept very low with the idea of accentuating the apparent height of the room. A fine harmony exists between the woodwork and stonework, due to a grayish cast in the wood finish. This is particularly pleasing, as there is often a sense of unrest and discord where wood and stone are brought together, due to the excessive contrast between the sombre tones of the wood and the light tones of

the stone, the former being often of a raw quality that is painfully evident when contrasted with the delicate grays of the stone.

The portion of the floor occupied by pews is of wood, but the aisles and other passageways are of square, handmade, variegated red tile, in which are introduced special ornamental tiles of various colors. Bordering the tiles is a broad band of gray Tennessee marble, which forms a strong line of demarcation between tile and wood.

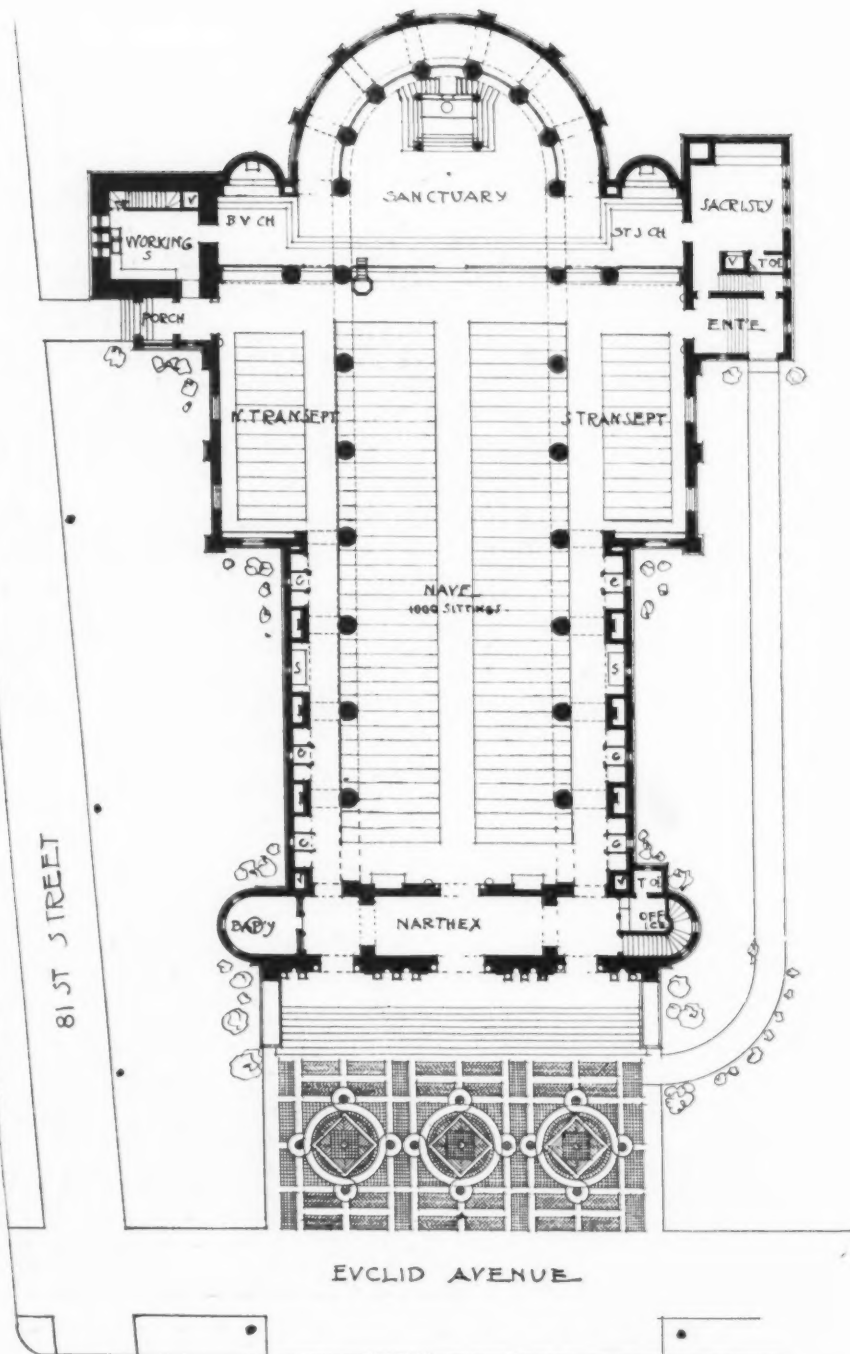
The effect of the chancel is greatly enhanced by the surrounding deambulatory, through the arches of which gleams the deep rich glass of the apse windows. The altar is surmounted by a ciborium or canopy of Botticino marble enriched with carving, Venetian mosaic and inserts of colored marble. Figures of the four Evangelists are seated at the corners and the whole is crowned by a gilded statue of St. Agnes, the model for which attracted considerable attention at the Pittsburgh Architectural Exhibition of 1916.

A unique feature of the high altar is the double flight of steps leading to a platform behind the altar, from which the ostensorium is deposited on a marble shelf surmounting the low reredos behind the circular gilt bronze tabernacle. The doors of this tabernacle contain panels representing Biblical scenes illustrating the sacrifice of the altar. The candlesticks and crucifix are of chiseled bronze and silver, inlaid with semi-precious stones. The black and gold mosaic with the colored marbles make the altar naturally the richest work in the church.

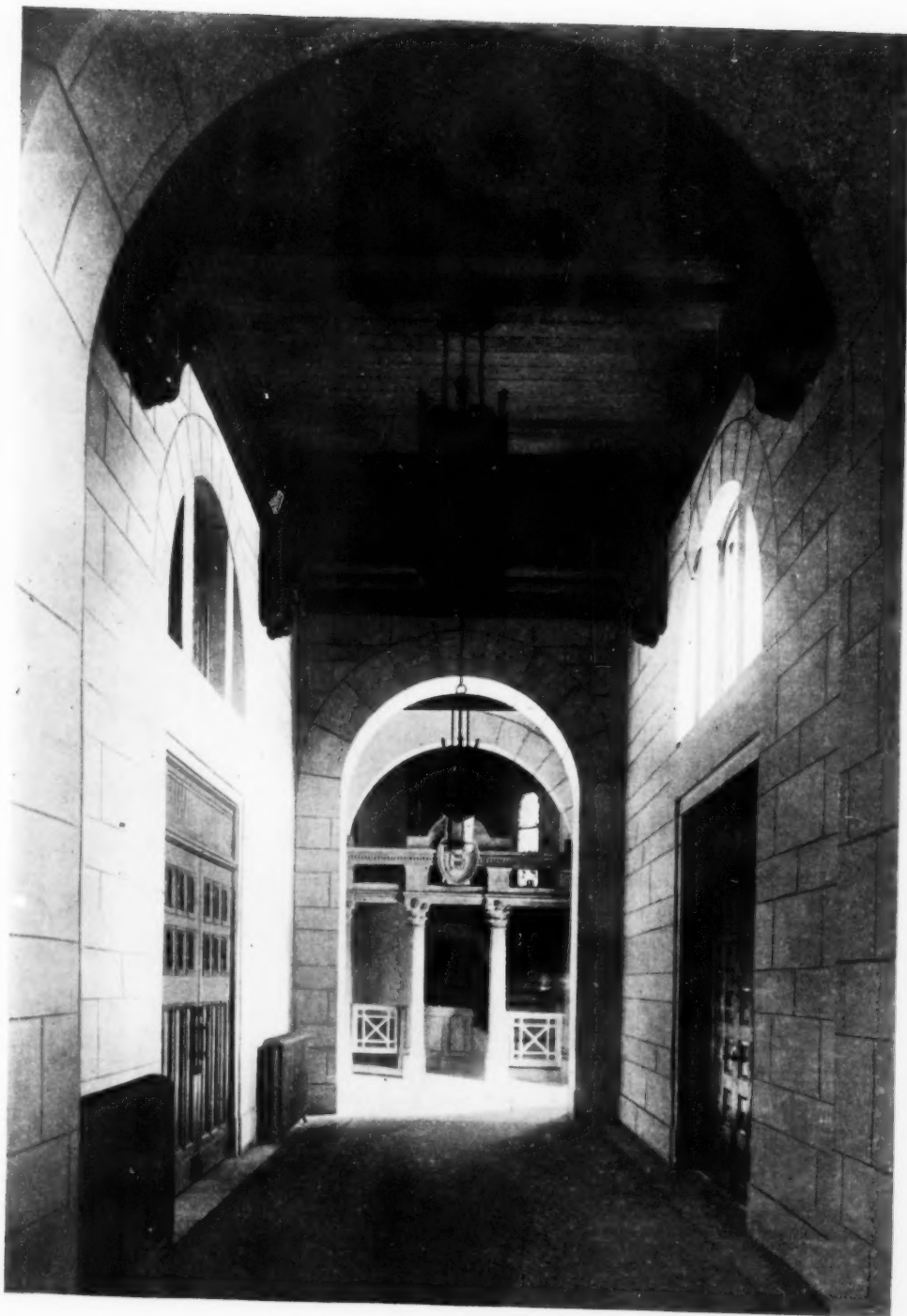
The high pulpit is of Botticino marble, with carved mouldings and perforated ornament cut in the paneling. The dado of the church is encrusted with vertical slabs of olive Vermont marble, finished at the top with a geometrical band of vari-colored marbles. The frames of the stations of the cross are of marble, the paintings for which are not yet in place. The plaster of the aisle walls is left plain as a foil for the rich coloring of the windows and for the arches and vaulting of the nave, all of which are lavishly embellished with decoration, carried out in



ST. AGNES' CHURCH, CLEVELAND,
OHIO. JOHN T. COMES, ARCHITECT.



FLOOR PLAN--ST. AGNES' CHURCH, CLEVELAND, OHIO. JOHN T. COMES, ARCHITECT.



NARTHEX—ST. AGNES' CHURCH, CLEVELAND, OHIO. JOHN T. COMES, ARCHITECT.



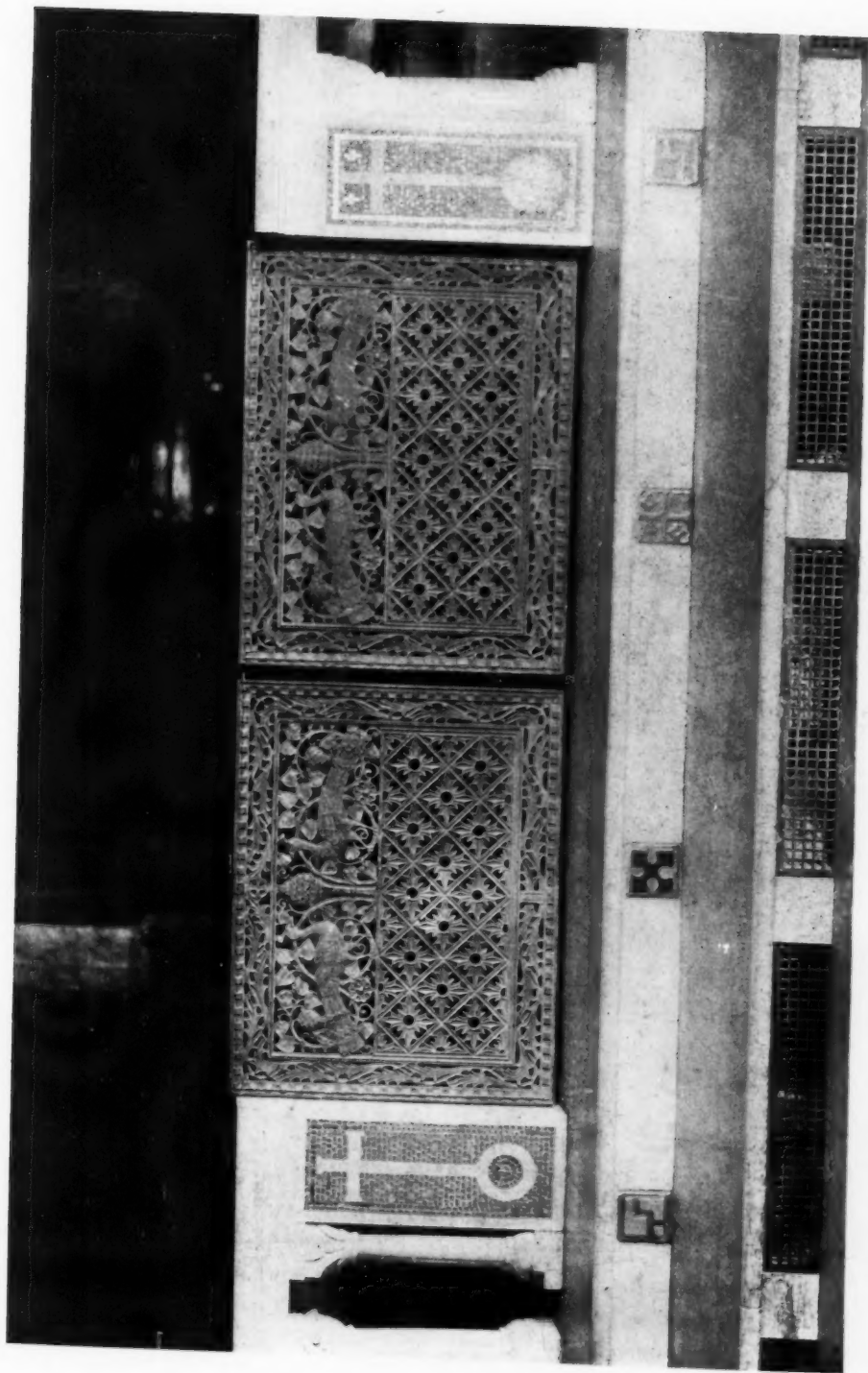
NAVE, LOOKING FROM CHANCEL—ST. AGNES' CHURCH,
CLEVELAND, OHIO. JOHN T. COMES, ARCHITECT.



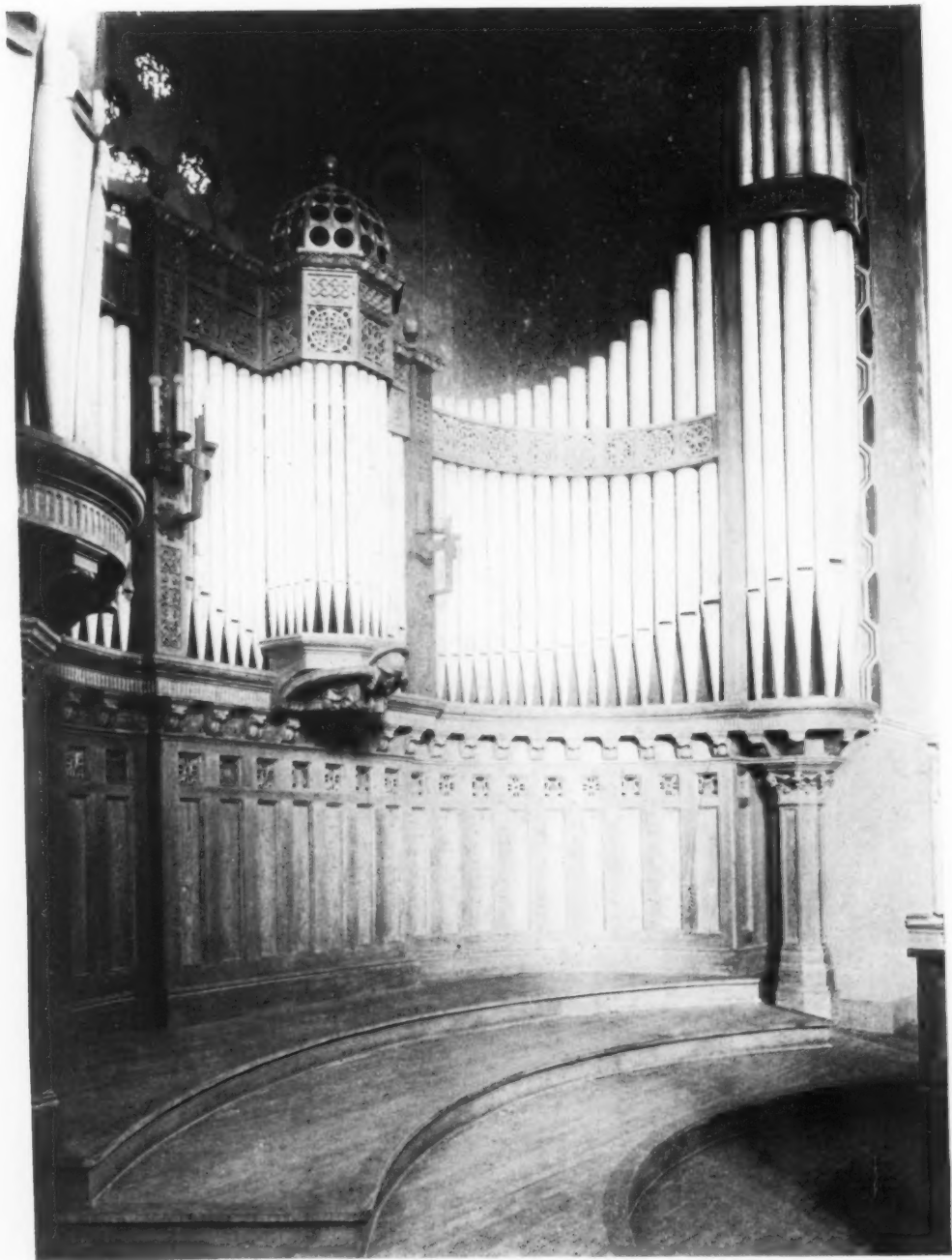
NAVE, LOOKING TOWARD CHANCEL—ST. AGNES' CHURCH,
CLEVELAND, OHIO. JOHN T. COMES, ARCHITECT.



CHANCEL—ST. AGNES' CHURCH, CLEVELAND, OHIO. JOHN T. COMES, ARCHITECT.



CHANCEL GATES, ST. AGNES' CHURCH, CLEVELAND, OHIO. JOHN T. COMES, ARCHITECT.



ORGAN—ST. AGNES' CHURCH, CLEVELAND,
OHIO. JOHN T. COMES, ARCHITECT.



PRIE-DIEU—ST. AGNES' CHURCH, CLEVELAND, OHIO, JOHN T. COMES, ARCHITECT.

the old Italian medium known as *al secco*.

The decorations have been provocative of considerable discussion, the execution is technically excellent, the drawing shows strength and confidence, and as a whole they are undoubtedly a *tour de force*. To the eye of the purist and the lover of precedent, however, they seem incongruous with the character of the building. The rich mosaics of the early Christian basilicas, which would be the natural source of inspiration for such decorations, glowed with a wealth of color, and the drawing of figures and

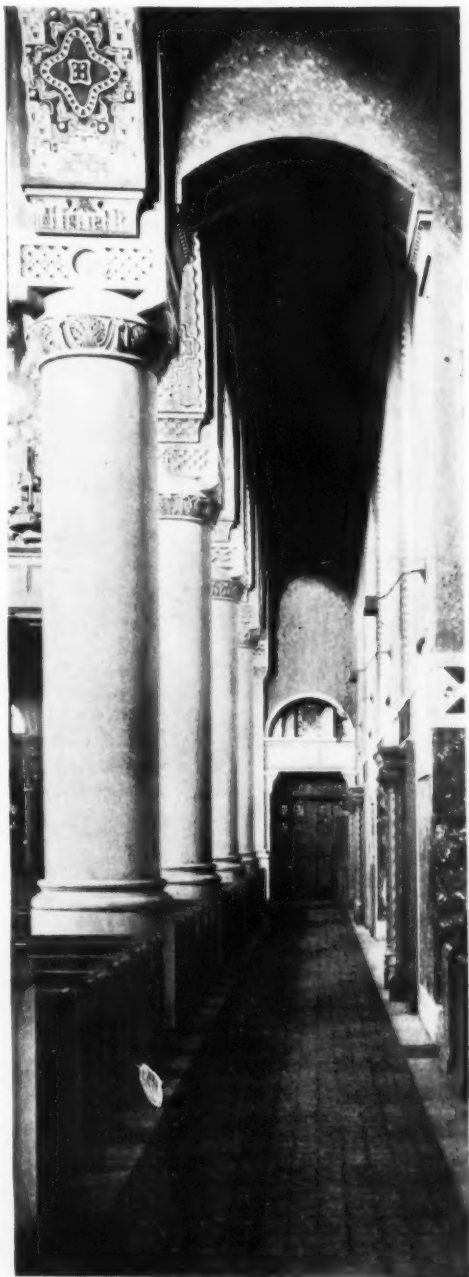


SANCTUARY LAMP.

ornament was usually crude, yet they had withal a positive feeling for the classical traditions. The decorations of St. Agnes' are full of color, are strong and bold in drawing, yet they are of a different type from those of the Romanesque and Byzantine periods—in fact, they show a strong leaning toward the modern schools of

northern Europe, especially Denmark and Sweden. The figures of the apse, though quite original, are in closer conformity to the earlier traditions, but elsewhere the ornament, both in color scheme and detail, shows unmistakable evidence of modern inspiration. Whether this is a subject for commendation or adverse criticism is of course a mooted question between the exponents of individualism on the one side and the classicist on the other. Each will judge the results according to his own viewpoint.

The symbolical meaning of the apse decorations by Mr. Felix Lieftuchter can be briefly explained as follows: The monumental figure of Christ in Majesty is seated on the throne, surrounded by



SIDE AISLE—ST. AGNES' CHURCH, CLEVELAND, OHIO.

John T. Comes, Architect.

a group of cherubim holding the seven lights of the apocalypse; this forms the central and dominating feature of the composition and takes the central place between the twelve apostles in the frieze below, representing Mankind, and the figure of the Eternal Father on the vault of the apse, thereby symbolizing the redemption of mankind through the Son of God. Between the figures of God the Father and God the Son is the Dove, symbol of the Holy Spirit, surrounded by seven golden flames, symbolic of the seven gifts of the Holy Ghost, forming together the traditional representation of the Holy Trinity. The figure of the Eternal Father is represented as Creator of the Universe and is surrounded by a large circle (symbolic of eternity) formed by the signs of the zodiac. On the deep blue background, representing the firmament, appear the stars and planets. Kneeling at the feet of Our Lord are the figures of the Virgin Mary and St. Agnes in attitudes of supplication, representing the saints of the church as intercessors for mankind at the throne of God. On either side of the central figure is a row of richly clad angels holding in outstretched arms symbols of the seven days of creation. The upward and outward movement of these figures following the large circle surrounding the figure of Jehovah and the oval aureola made by the wings of the cherubim, back of the figure of Christ, form together with this figure a rhythm which gives a feeling of solemnity and grandeur, which the architectural space, as well as the theme, requires. The inscription on the base of the throne: *Ecce Agnus Dei Qui Tollit Peccata Mundi*, "Behold the Lamb of God Who Taketh Away the Sins of the World," points to the fundamental idea of the



FONT COVER.

composition, the redemption of mankind through Christ.

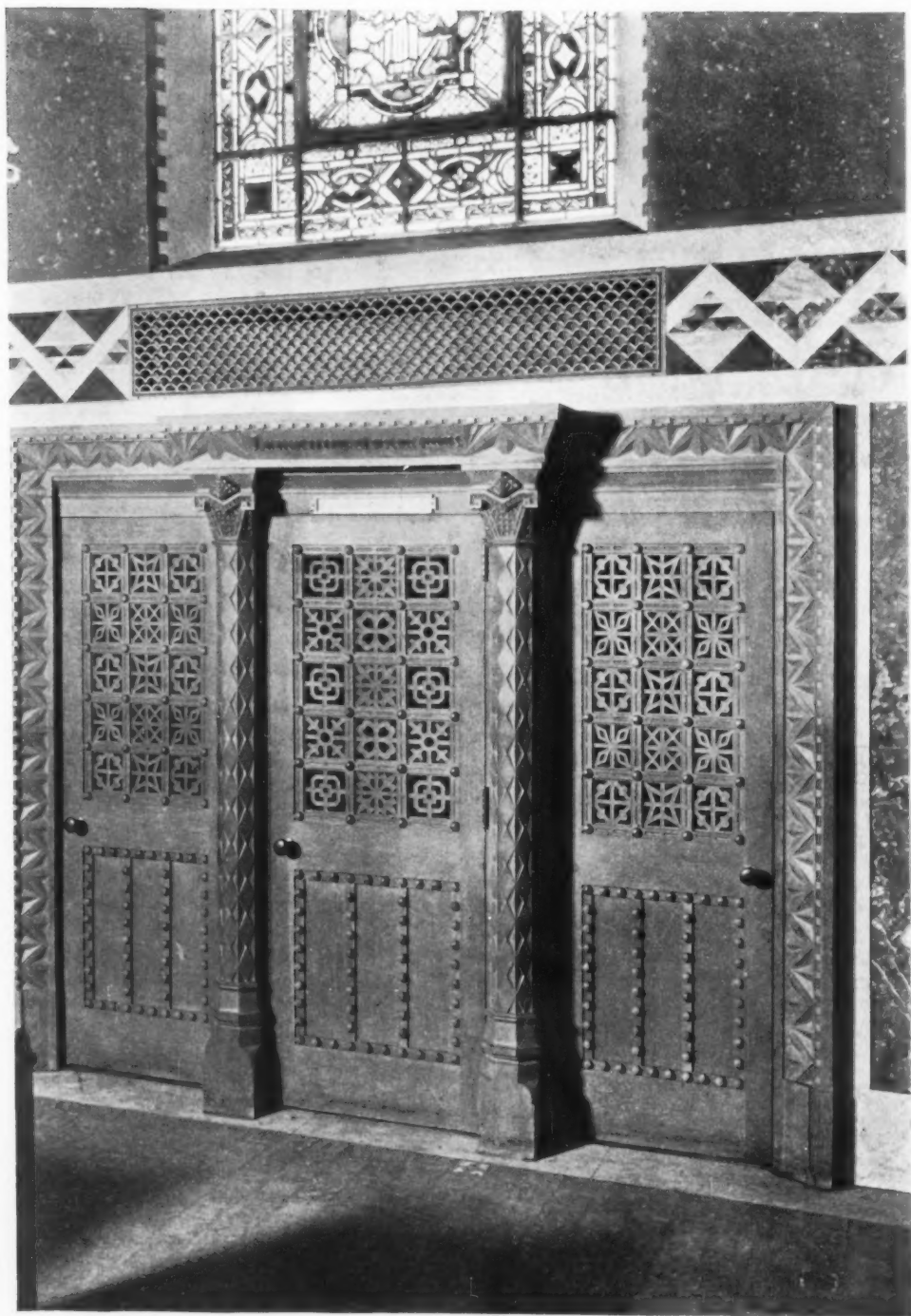
The windows are of the medieval type, containing scenes from the life of a saint in each window. Much of the glass in the windows is excellent in effect, being rich and jewel-like in quality. The area of glass is large for a church of this character, affording the possibility of using rich deep color effects in the glass without the sacrifice of needed light, which often is felt so seriously in churches with insufficient window openings.

The lighting fixtures are simple in form and execution, their interest being dependent largely upon form and the use of polychromatic decoration. They are made of sheet metal which has neither cast nor wrought enrichment, but instead is painted and gilded with ornamental motifs that cause them to tie-in admirably with their surroundings. The tall candles, which form a prominent feature of the fixtures, furnish but a small portion of the light, most of which is diffused through the semi-transparent glass in the bottom or is reflected upward from the reflecting surface of the glass.

The church is an interesting example of its type, and though there may be features which may be criticised, they are chiefly matters of detail and not fundamental errors. It is a good adaptation and a free rendering of a style that is not generally used, and it is to be hoped that other architects and other congregations will be encouraged to look more seriously into the possibilities of this style, which has left behind such glorious records in the countries of southern Europe and which offers such a wealth of suggestion to the builders of today. Not least among these suggestions is that of the detached campanile rearing itself apart from, and yet a part of, the greater structure to



PIETA-ST. AGNES' CHURCH.



CONFESSIONAL—ST. AGNES' CHURCH, CLEVELAND, OHIO. JOHN T. COMES, ARCHITECT.

which it belongs. It may not have the practical value possessed by it in the days when it was used as a place of vantage from which to detect the approach of an enemy or when its bells provided the only means of calling the people to

worship, but its esthetic value is so great, and it is so reminiscent of the past, that it deserves an honored place among the treasured memories which we build into our churches of today.



TABERNACLE.

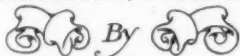


Photograph by Frank Cousins.

THE ROGER MORRIS HOUSE, OR JUMEL MANSION,
ST. NICHOLAS AVENUE AND 169TH STREET, NEW YORK CITY.

The Roger Morris House

(Jumel Mansion), New York City



Rawson Woodman Haddon
With Measured Drawings by Joseph Palle

PART I

THE Roger Morris house, purchased for preservation some fourteen years ago, is among the most noteworthy of the few frame buildings that remain from the early Georgian period of Colonial architecture. Indeed, the Morris house need not be excluded from comparison with Colonial houses built of other materials before the Revolution. So, when the city of New York took title to the property in October, 1903, it came into possession of a monument of architectural value as well as of historic interest.

During its long existence many conflicting legends and traditions concerning both the house and its occupants have naturally obtained currency. Of principal interest among these are the tales pertaining to the date of erection of the house. Mr. William Henry Shelton, in his recent history of the building, mentions a "romantic story of its building for the bride in 1758, the year of the marriage of Colonel Roger Morris and Mary Philipse . . ." a fable that has long passed from one historian to another. Legends of houses built for brides undoubtedly are popular, but, as a matter of fact, Mary Philipse had been married a number of years before this one could ever have been contemplated.

The history of the Morris house grounds—though not of the house itself—goes back to a time when the property was a rather small part of the Harlem Commons, belonging to the township of Harlem. In the course of time all or most of this land was divided into numbered lots drawn for by prospective settlers, lots sixteen and eighteen falling to Holmes and Waldron, who later sold their property to Thomas Tournear, who

in turn, on July 2d, 1694, sold his holding to Jan Kiersen. Two years later land could still be acquired with little trouble and practically with no expense. Kiersen then petitioned the town for a grant of "half a morgen of land from the common woods, lying at the south-east hook of the land that Samuel Waldron has drawn out of the common woods, which half morgen of land he may build upon, thereon setting a house, barn and garden, for which he promises to let lie a morgen of land upon the north-east hook of the aforesaid lot; leaving a suitable road or King's way betwixt his house and the lot of Samuel Waldron."

And on March 7, 1700, the town magistrates gave him the land he wanted and he thereupon built a house, probably on the very site of the later Roger Morris mansion.

By 1763, after some sixty years of possession by Kiersen and his descendants, the property had passed into the Dyckman family through Yantie, a daughter of Jan Kiersen, who had married Jacob Dyckman. In this year, James Carroll, a butcher of New York, bought the entire tract for one thousand pounds of good and lawful money of New York, and the deed was duly signed with the signatures, or "marks," according to their ability, of Jacob Dyckman Senr., and Yantie his wife, as well as by their children.

The conveyance sets forth in detail the boundaries of the property, which lay on both sides of the highway to Kingsbridge, and adjoined land owned by certain gentlemen—evidently farmers—named John Low, John Benson, Johannis Waldron, Arent Bussing, Barent Waldron, Mark Tiebout, and John Nagel; and

from a clause in the conveyance we may get a glimpse of what a pleasant bit of property this good and lawful money brought to the "butcher of New York," for he is to have the property "Together with all and Singular the Orchards Gardens Fences Trees woods underwoods Fields feedings Pastures meadows Marshes Swamps Ponds Pools lakes streams Rivulets Runs and Streams of Water Fishing Fowling Hunting Hawking and all other profits priviledges advantages Emoluments Hereditaments right of Commonage and appurtenances to the same belonging or anywise appertaining . . ." which he was to "freely, quietly and peaceably have, hold, use, enjoy and keep . . . forever."

From this it is plain that the Morris house could not have been built in 1758. The property was then and for five years later in the ownership of the Dyckman family. James Carroll, who purchased it from the Dyckmans, seems to have had no intention of retaining the property "forever," and it is most probable that he bought it merely as a speculation. At any rate, in the New York Mercury of May 13, 1765, the property was advertised as follows:

"To be Sold, A Pleasant situated Farm, on the Road leading to King's Bridge, in the Township of Harlem, on York-Island, containing about 100 Acres, near 30 of which is Wood-land, a fine Piece of Meadow Ground, and more may easily be made; and commands the finest Prospect in the whole Country: The Land runs from River to River: There is Fishing, Oystering and Claming at either End; there is on it a good House, a fine Barn 44 Feet long, and 42 Feet wide, or thereabouts; an Orchard of good Fruit, with Plenty of Quince Trees that bear extraordinary well; three good Gardens, the Produce of which are sent to the York Markets daily, as it suits. An indisputable Title will be given to the Purchaser. Enquire of James Carroll, living on the Premises, who will agree on reasonable Terms."

This advertisement appeared in only two issues of the paper—May 13 and May 18—and the date of its discontinuance probably indicates the approximate date of the purchase of the property by Roger Morris, but the deed was never recorded and the exact date of the conveyance is unknown. It is certain, however,

that the Morrises lived at this time in their town house on Broadway and Stone street, near the old Fort, and that, in October, 1765, this city house was offered for sale.

It is altogether probable that we may call the period between the discontinuance of the advertisement of the Harlem property on May 18, 1765, and October of the same year, when the downtown house was offered for sale, as the period of building.

The historian already quoted goes on to say—somewhat after the manner of many far less well informed historians—in discussing the construction of the house: "That was a period of honest construction, when the oak timbers were cut and scored in the woods and hauled on to the ground by oxen; when the sills and posts and plates were shaped with broad-axe and adze and mortised with auger and chisel. The carpenters having completed the work of framing, the farm neighbors came to the 'raising.' The sills were laid on the cellar walls, the sections of the frame were raised into place and held by spike-shod poles of hickory until they were made secure for the ages by white oak pins. The raising was 'bossed' by the head carpenter, with hoarse cries of 'Ready! He-o-heave!' and 'Steady!' and when the work was done there were merry quips over the hard cider and doughnuts.

"There were special features in the construction of this stately house which were not usual in ordinary buildings. The outer walls were lined with good English brick, which received the plaster and served to keep out the heat of summer and the damp of autumn. The severe plainness of the Colonial interior, where ornament was usually lavished on mantelpiece and staircase, would suggest that rapidity of construction may have been a prime object and that the summer of 1766 may have found the house ready for occupancy. No essential, however, of stability in the foundation or in the superstructure was neglected, and only on the beautiful doorways was time lavishly spent. The plan of the house is Georgian, but of a peculiar English type seldom seen in this country. The distin-

guishing architectural feature is the deep, octagonal drawing room projecting back from the broad entrance hall and forming with its wide doorway a peculiarly dignified interior. . . .

"The house, when completed, contained (counting halls) nineteen rooms and a finished and plastered garret. New York was a slaveholding colony in those early days, and the great kitchen, floored with plank, was in the basement. One of the three half-story rooms at the top of the house is provided with a fireplace, which seems never to have had a mantelpiece or any framework of wood, and may have been provided for the comfort of a pair of faithful negro servants, who cared for the house during the winter."

While we can accept many of the statements just quoted, it is well to call attention to the fact that certain details, such, for instance, as walls lined with "good English brick," were not unusual, but were most certainly the ordinary, usual methods of construction.

That a "raising" common in rural districts was here called together seems doubtful. New York at that time was well supplied with skilled workmen, whose presence would have made the endeavors of voluntary "raisers" more or less useless.

As to design, too, there would have been no excuse for haphazard method in laying out the building, for architects, if not numerous, were at least not unfamiliar persons in the city. Indeed, in the year of Colonel Morris's marriage, one Theophilus Hardonbrook, who has some excellent designs to his credit, was practicing in the city as "Architect"; and in looking for a possible designer for the Morris house it is not stretching the point too far to suggest the one or the other of the two gentlemen who announced themselves as architects in the local papers just a month before Morris probably bought the property upon which the house now stands. In the New York Mercury, on April 8, 1765,

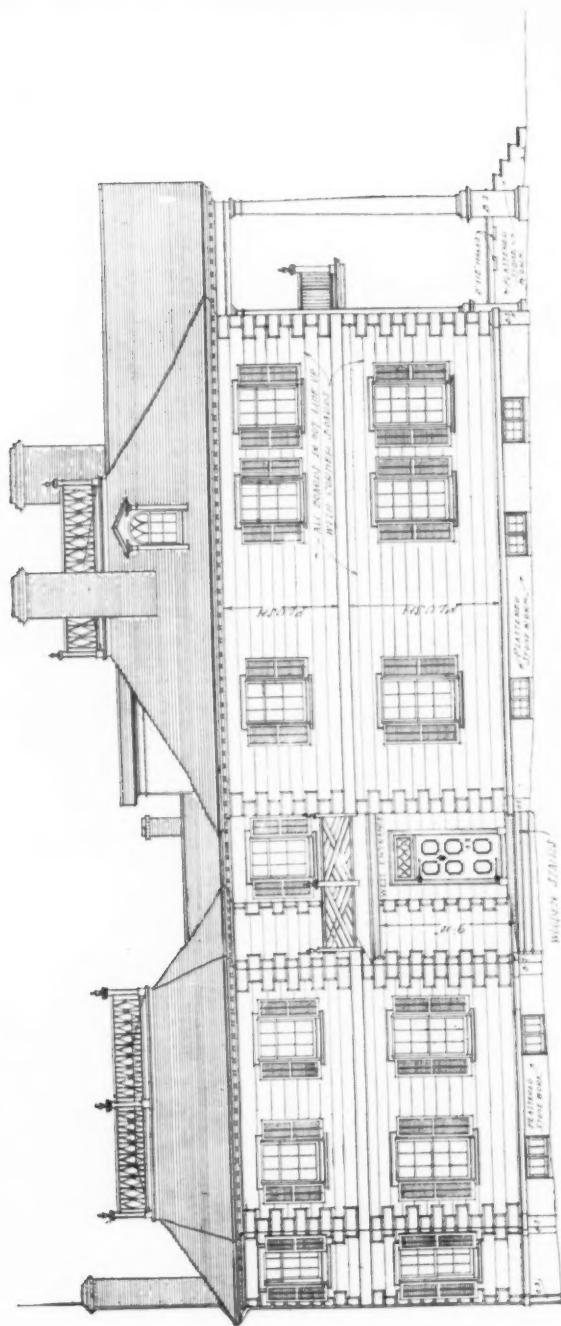
"DOBIE and CLOW Builders, In Division-Street, TAKE this Method of informing the Public, that they undertake to build in Stone or Brick, Plaster and Stucco Work of all Kinds, after the London Taste. Any Gentlemen who please to employ

them, may depend upon having their Work so done, as to bear the nicest Scrutiny. If required, they will also give in Plans and Elevations, with Estimates of the Whole in Squares, Rods and Yards, together with the Quantity of Materials Buildings of any Dimensions will take, in such a Manner as any Gentleman may know his certain Cost before he begin to build."

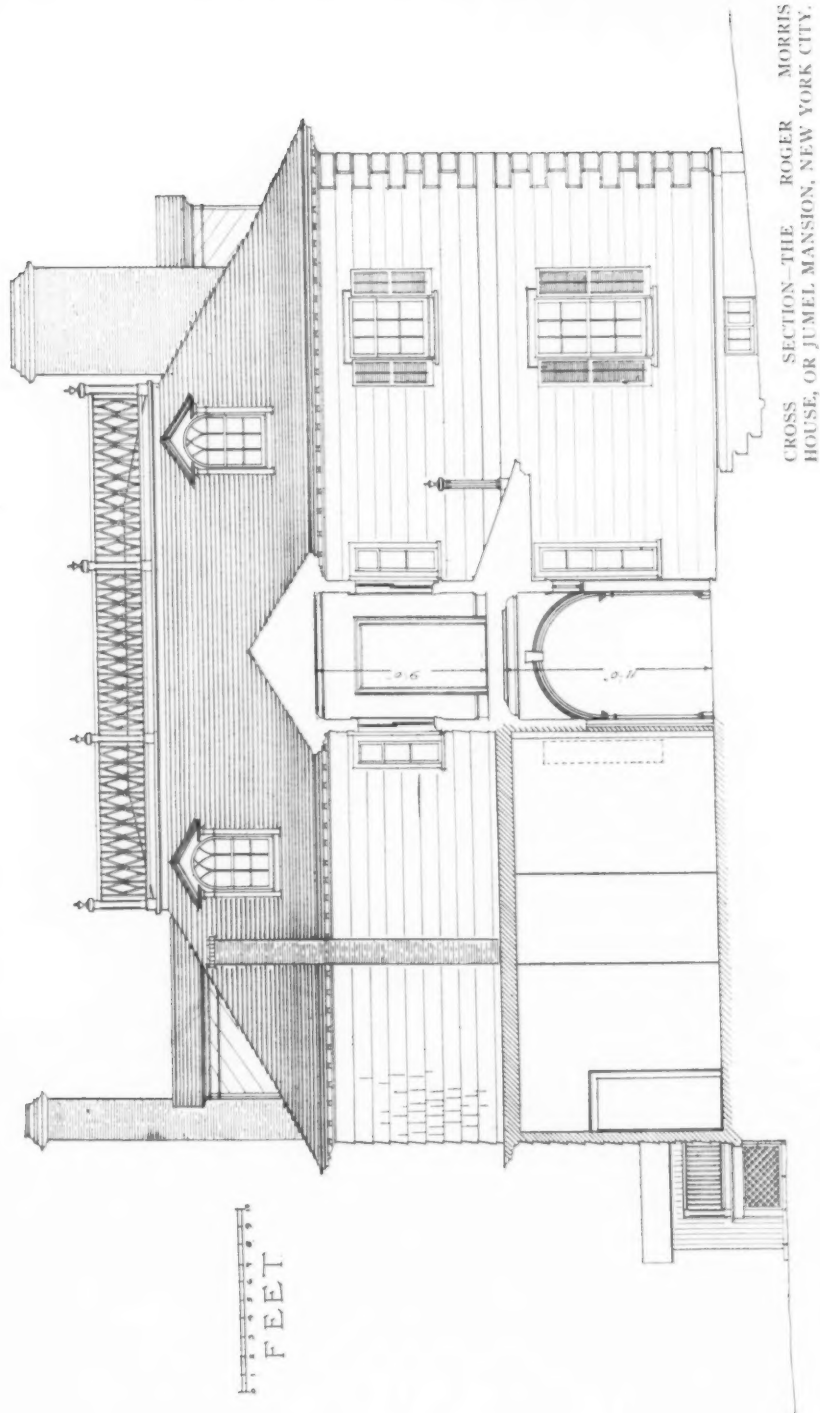
Roger Morris at this time was forty-eight years of age. He had served in the British army, obtaining the rank of Major in 1758, and in 1760 was promoted to a Lieutenant-Colonelcy. He had served with distinction under Wolfe against Quebec and later in the expedition against Montreal. In June, 1764, he retired from the army. In 1756 Morris married Mary, the daughter of Frederick Philipse of Yonkers. The old Philipse home, like the Roger Morris mansion, is now an historic museum. For a few years the Morris home, as one historian says, "dispensed its hospitality, sharing in social splendour with the homes of the De Peysters, the DeLanceys, Livingstons and others." Among the Morris guests were Sir Henry Moore, the governor of New York, who took up his duties during the midst of the Stamp Act riots, the Earl of Dunmore, Sir William Tryon, and Dr. Benjamin Franklin.

With the beginning of the Revolution, during which the Morris house became the headquarters first, for a few weeks only, of the American forces under Washington, and later of the British under General Knyphausen, the house entered upon one of the most interesting historical periods of its existence.

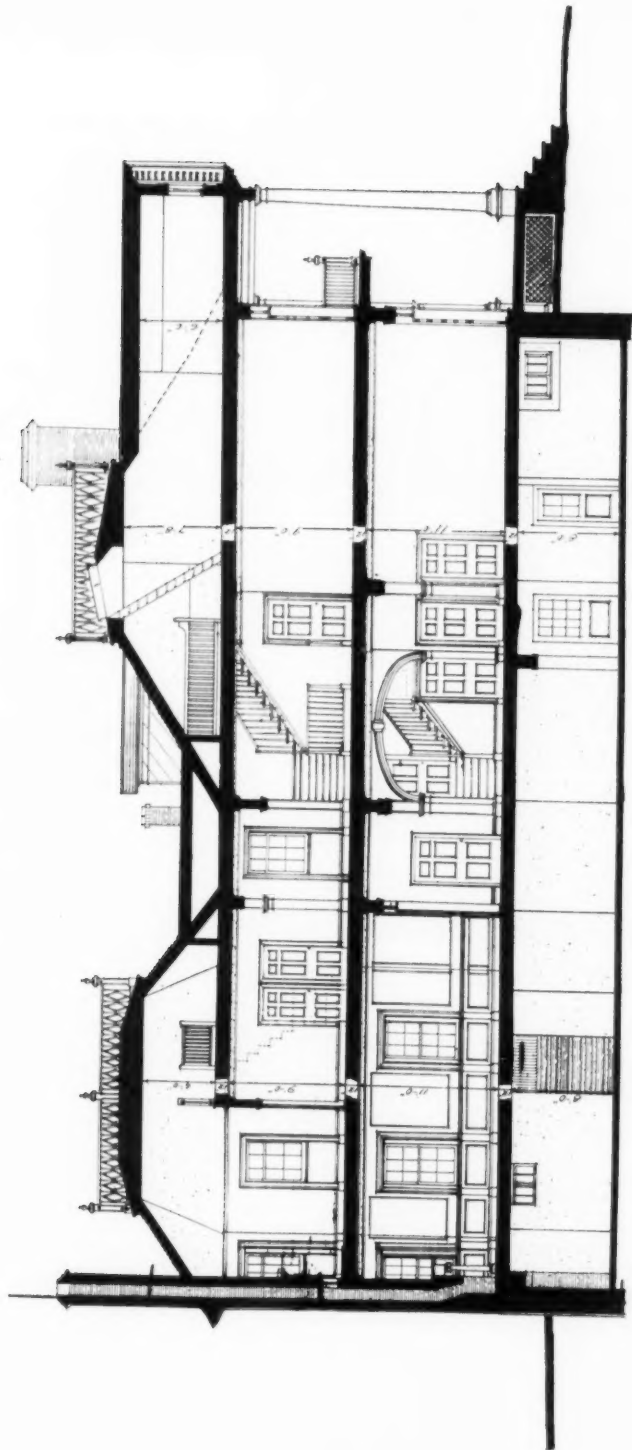
Morris was a loyalist, and when the British troops evacuated New York City in 1783, he and his wife accompanied them to England. The property was then confiscated and sold. On July 9, 1784, the commissioners of forfeiture conveyed to John Berrian and Isaac Ledyard, a physician, for 2,250 pounds "All that certain Messuage or Dwelling house, Barn, Stables, Outhouses and Farm situate in the Out Ward of the City of New York on the Heights commonly called Haerlem Heights containing One Hundred and fifteen Acres Forfeited to the People of this State by the Conviction of Roger Morris Esquire. . . ."



WEST ELEVATION THE ROGER MORRIS HOUSE, OR JUMEL MANSION, NEW YORK CITY.

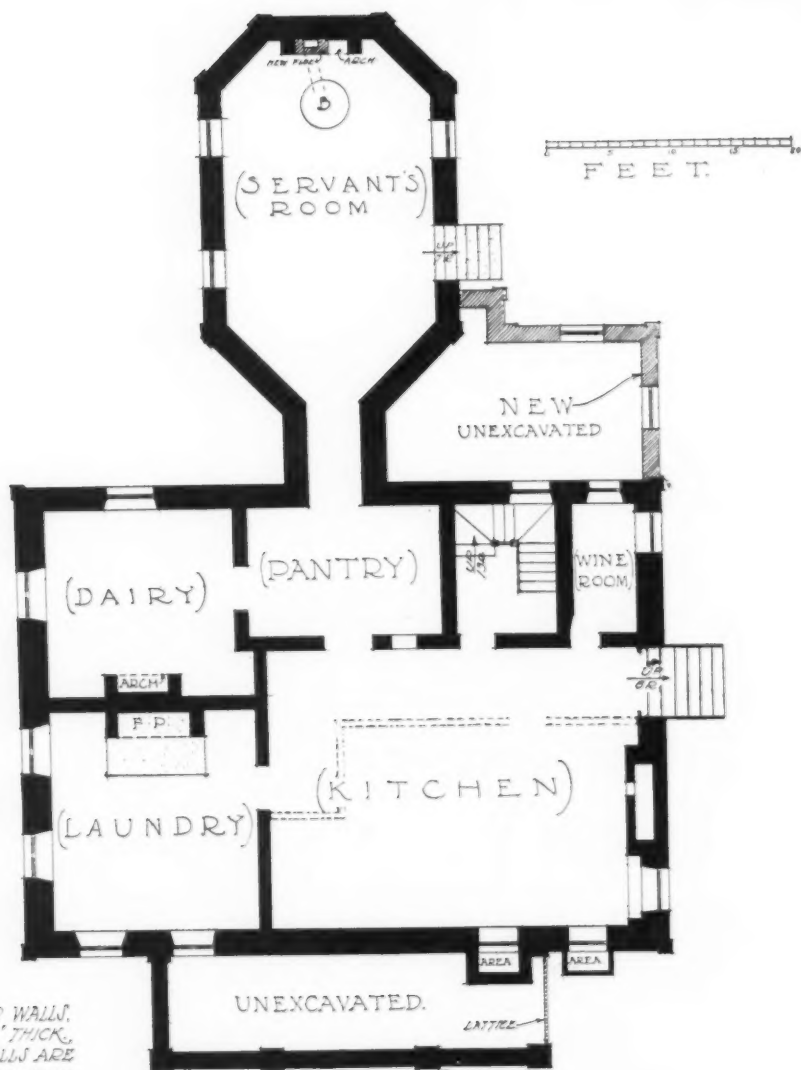


CROSS SECTION—THE ROGER MORRIS
HOUSE, OR JUMEL MANSION, NEW YORK CITY.



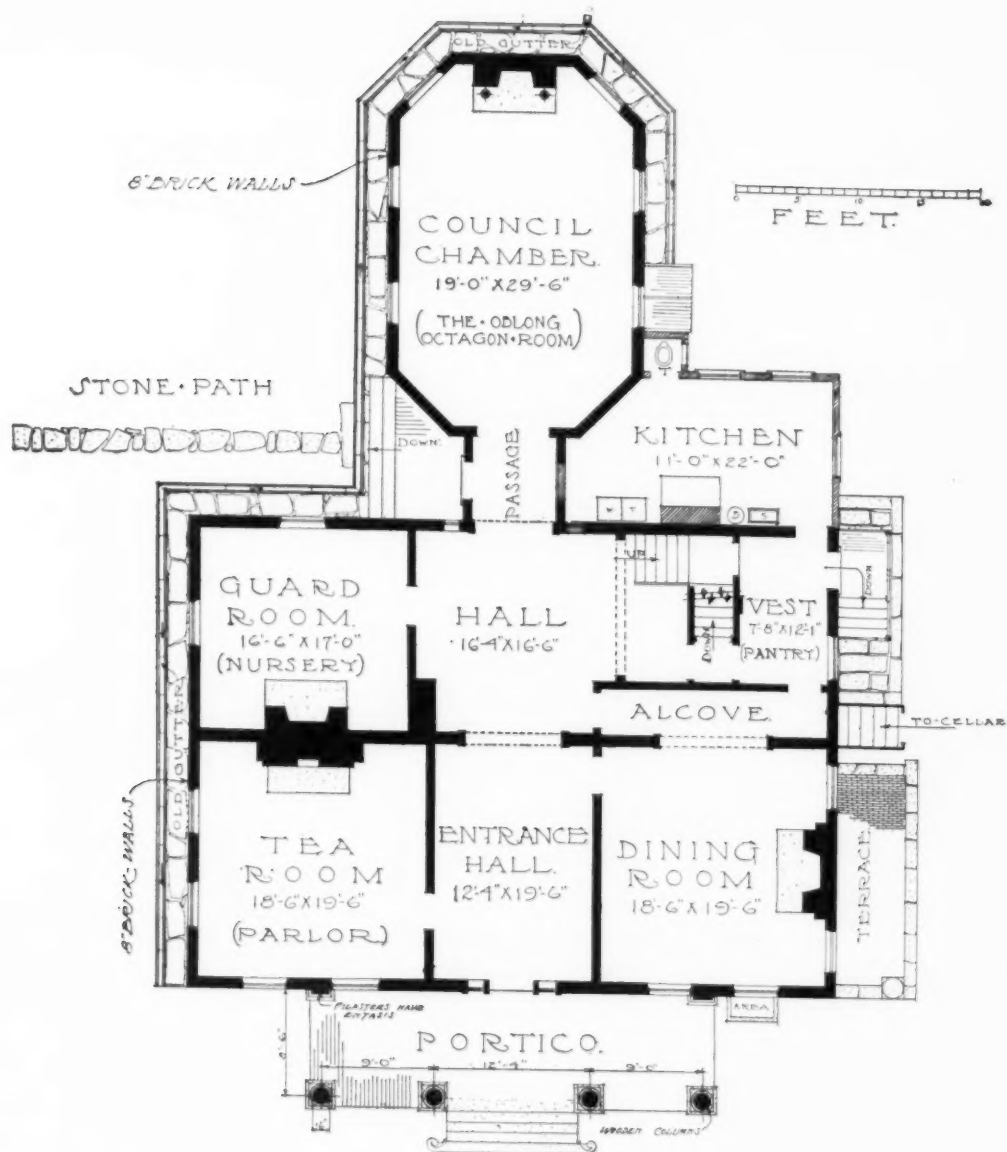
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FEET

LONGITUDINAL SECTION—THE ROGER MORRIS
HOUSE, OR JUMEL MANSION, NEW YORK CITY.



NOTE:
 ALL EXTERIOR WALLS,
 ARE STONE, 2' THICK,
 INTERIOR WALLS ARE
 12" BRICK, & STUD PARTI-
 TIONS BRICK FILLED.

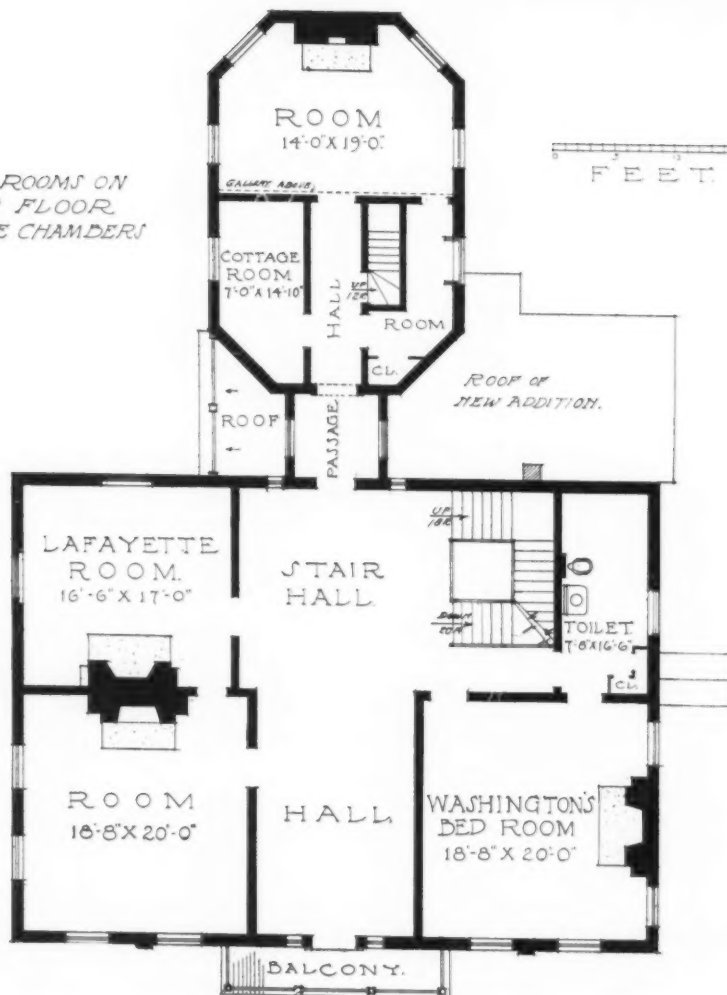
PLAN OF CELLAR—THE ROGER MORRIS
 HOUSE, OR JUMEL MANSION, NEW YORK CITY.



PLAN OF FIRST FLOOR—THE ROGER MORRIS HOUSE, OR JUMEL MANSION, NEW YORK CITY.

NOTE:

ALL ROOMS ON
THIS FLOOR
WERE CHAMBERS

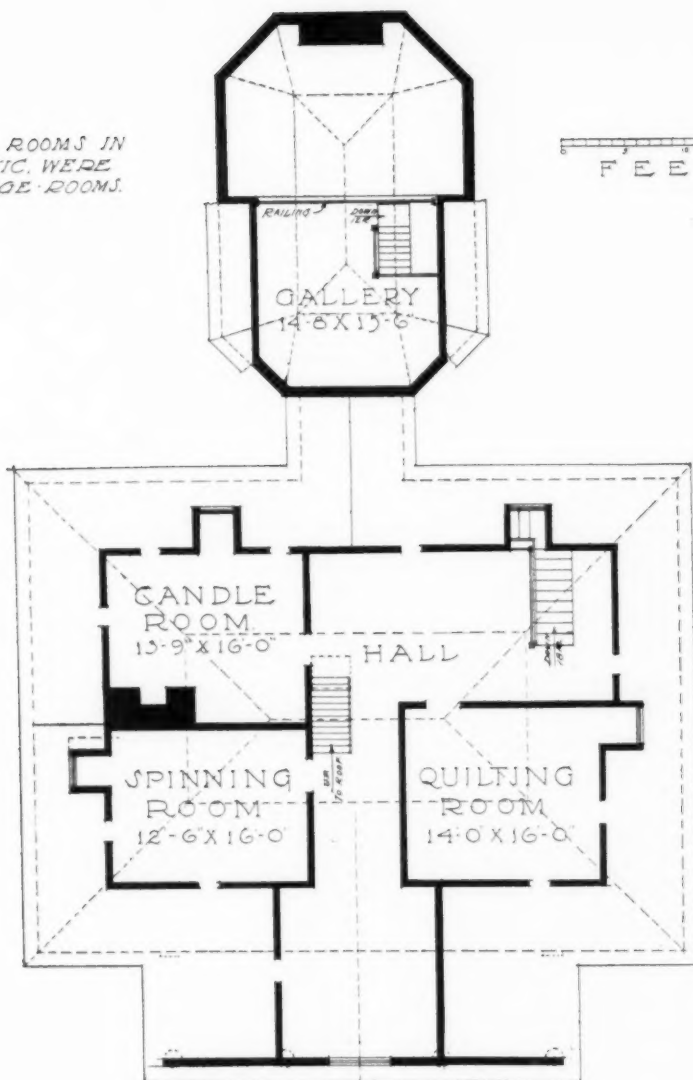


PLAN OF SECOND FLOOR—THE ROGER MORRIS
HOUSE, OR JUMEL MANSION, NEW YORK CITY.

NOTE:

ALL ROOMS IN
ATTIC, WERE
LODGE ROOMS.

FEET



PLAN OF ATTIC—THE ROGER MORRIS
HOUSE, OR JUMEL MANSION, NEW YORK CITY.

This was recorded in 1792. A year later all of Morris's personal property, consisting of his furniture, tapestries, plate, and china and glass was sold—that is, whatever may have been left in the house or in safe keeping after occupancy by the various military forces who made their headquarters there.

At this time began a period of decline for the Morris mansion. In April, 1785, following the sale of the house to Berrian and Ledyard, three men, one of them Talmage Hall, advertised that they had built "Genteel Stage Waggon" which they proposed to run twice a week from New York to Albany. They would start from Cape's Tavern, New York, and from Lewis's, in Albany, "Monday and Tuesday Mornings, precisely at five o'clock." They flattered themselves that the exertions they were making to repair the roads, "the elegance of their waggon and horses," the pains they had taken to establish good houses for entertainment along the routes, and especially "the very moderate price of four pence New-York currency per mile, for each passenger," would induce the public to encourage the enterprise. One of these "houses for entertainment" was the Roger Morris mansion. Talmage Hall, who evidently foresaw alluring profits in the establishment of a roadhouse, a month after the stage line was inaugurated inserted the following advertisement:

"The Subscriber having taken the elegant House on Haerlem Heights, of Isaac Ledyard, Esq.; for the accommodation of his eastern and northern stages, has been also at a very considerable expence, in furnishing it for the accommodation of Ladies and Gentlemen from town, as well as Gentlemen travellers—He has provided himself with ready and obedient servants, and the best fare the country and town affords.

"Parties from town, and travellers, may be served with Breakfasts, Dinners, Suppers, Relishes, Tea, Punch, &c. at ten minutes notice. He keeps the choicest liquors, and promises that his guests shall have the most prompt attendance. He has provided also genteel lodgings, stabling and pasture.

"The Octagon room is very happily calculated for a turtle party, and his guests shall have for deserts, Peaches, Apricots, Pears, Gooseberries, Nectarines, Cherries, Currants and Strawberries in their seasons.

"The want of a genteel house of entertainment in the neighbourhood of the town,

has been a very common complaint; the subscriber has made this as much so, as his money and taste would possibly allow; and humbly hopes for the encouragement of the public."

It will be remembered that the Morris furniture was sold at auction in 1793. The advertisement above quoted appeared beginning May 23, 1785, full four years earlier than the sale of this furniture. It suggests the question of whether all the glorious old Morris furnishings were still in the octagon and other rooms of the house.

The first entry under the name of Hall in the very first directory published in New York City—that of 1786—is "Hall, innkeeper, Haerlem Heights," but the name does not appear in the directory of the following year. Hall also kept a tavern in the lower part of New York City, at 49 Cortlandt street, and in addition to the stage line to Albany, he had another line which ran from New York to Rye. In November, 1786, Mason Wattles took over Hall's stage lines to Boston and Albany, and in the fall of 1787 Hall discontinued the stage line to Rye, which passed into the hands of Obadiah Wright; at the same time his tavern on Cortlandt street, which was the starting-point of the various stage lines, went into the hands of Christopher Beekman. Financial reverses had evidently overtaken him. Probably the roadhouse at Harlem was discontinued at the same time.

It was in 1790, after the failure of Hall's roadhouse, that Washington and a party of friends revisited the Morris mansion where they had a dinner served by a Mr. Mariner. Washington records in his Diary that the house was "in the possession of a common farmer."

In March, 1788, the Morris property was offered for sale. The advertisement states that the "mansion house and out buildings" were "perhaps not exceeded in this State for elegance and spaciousness," and that "the view from the house" . . . was "the most commanding on the island." In 1791, Anthony L. Bleecker, of New York, paid a thousand pounds for Berrian's interest in the Morris property, and in the following year he purchased the remaining half interest

from the heirs of Ledyard for the same amount. In other words, Bleecker paid something like \$10,000 for the Morris Mansion with all the outbuildings and one hundred and thirty acres of land! Having now secured complete ownership of the property, Bleecker offered it for sale. The advertisement gives an excellent description of the property at this period. In fact, it is probably as complete a description of a house as will be found in any early advertisement:

"To be Sold at Private Sale, That pleasant and much-admired seat at Haerlem heights, formerly the property of the Hon. Roger Morris, distant 10 miles from New York, containing about 130 acres of good arable pasture and meadow land, including 5 acres of best salt meadow. The land produces good crops of grain and grass, and extends across the Island from river to river, and from the advantage of a communication by water on either side, and the easy transportation of manure from the city may be brought to any state of improvement required.

"On the premises is a large Dwelling House, built in the modern stile, with taste and elegance: It has in front a portico, supported by pillars, embellished and finished in character: a large hall thro' the centre; a spacious dining room on the right, with an alcove, closets, and a convenient pantry and store room adjoining, and beyond these, a light easy mahogany staircase. On the left is a handsome parlour, and a large back room, particularly adapted and fitted for a nursery. A passage from the rear of the hall leads to an oblong octagon room, about 32 feet by 22, with six sash windows, marble chimney pieces, a lofty airy ceiling. On the second floor are seven bed chambers, four with fire places and marble hearths; and a large hall communicating with a gallery under the portico, and from which there is a most inviting prospect. On the upper floor are five lodging rooms, three of which have fire places; and at the top of the house is affixed an electrical conductor. Underneath the building are a large commodious kitchen and laundry, a wine cellar, storeroom, kitchen, pantry, sleeping apartments for servants, and a most complete dairy room, the floor a solid flat rock, and which with common attention to cleanliness cannot fail to render the place constantly cool and sweet.

"There are also on the premises a large barn, and most excellent coach house and stables. The buildings have been rather neglected of late, and will want some repair, but are in other respects substantially firm, sound and good.

"The house has a southern prospect, and being situated on rising ground at the nar-

rowest part of York Island commands an extended view of the Hudson and the opposite range of lofty perpendicular rocky cliffs that bound its western shore, of the East river, Harlem river, Hellgate, the sound many miles to the eastward, and the shipping that are constantly passing and repassing those waters. In front is seen the city of New-York, and the high hills on Staten Island, distant more than 20 miles. To the left, Long Island, Westchester, Morrisania, and the village of Haerlem, with its beautiful level, cultivated surrounding fields, exhibit a variety of the most picturesque and pleasing views; in short, Haerlem Heights, affords perhaps a prospect as extensive varied and delightful as any to be met with in the United States; and considering its healthy, desirable situation, the ample accommodation of the buildings, its proper distance from town, the excellent road that leads to it, and the many other attendant advantages cannot fail to strike the observant beholder as an eligible retreat for a gentleman fond of rural amusements and employment, and who wishes to pass the summer months with pleasure and comfort."

This attractive advertisement resulted in the sale of the estate in 1793 to William Kenyon for 3,750 pounds. Kenyon not only purchased the Morris property, but increased his holdings by buying adjoining land. Just what use he made of his ownership is not known. It is altogether probable, though, that the house at this time was in need of much repair, and it is more than likely that many minor changes were made in the interior decoration, if not in the structural parts of the house. Kenyon retained possession until August, 1799, when he and his wife Abigail made conveyance of the property to Leonard Parkinson "of Kinnersley Castle in the County of Hereford in the kingdom of Great Britain." At this period, also, certain changes, extensive redecorations certainly, must have been made and the house was occupied by members of the Parkinson family until its sale in 1810 to Stephen Jumel.

Stephen Jumel was a French merchant and evidently a man of cultivated taste. Having purchased the Morris mansion, it is said that he made a conscientious effort to "restore" the old house to something like its former condition when it was the mansion of Roger Morris, or, as one historian has it, he, "with all the enthusiasm of a compatriot of Lafayette,



FRONT DOOR AND BALCONY—THE ROGER MORRIS HOUSE, OR
JUMEL MANSION, NEW YORK CITY.
Photograph taken by C. W. Stoughton in 1885.

set about the task of restoring the house that had been occupied by Washington as his headquarters to its original condition." Questionable as this statement is, in view of the large amount of work that must have been added at the Jumel period—work which Mr. Shelton and other historians ignorantly ascribe as being original colonial work—it has nevertheless passed unquestioned until the present, and an attempt will be made in the second part of this article to distinguish and sort the original colonial details from the later nineteenth century work.

It has even been said that samples of "old Colonial" wallpaper were sent abroad for reproduction, and furniture and other decorations were secured to harmonize with the old time interior. The well-known fact, however, that the greater part of the Jumel furniture was of the Empire style, absolutely disproves this latter statement. Walks and gardens were laid out, the estate was extended by the purchase of adjoining lands, and

everything points to the fact that the grounds undoubtedly were very greatly improved and beautified.

Connections between Jumel and Napoleon Bonaparte seem to have been intimate. So much so, in fact, that Jumel is said to have gone to France in 1815 for the purpose of bringing Bonaparte to America. This offer, which was quite naturally declined, secured for him the friendship of the Bonaparte family.

"Before his departure for St. Helena, Napoleon Bonaparte gave numerous presents to Stephen Jumel," which were long preserved as family heirlooms. "They had also many pieces of furniture and paintings belonging to the Empress Josephine; a set of drawing room furniture once the property of Charles X; an old chandelier, the property of Moreau; and relics which had belonged to various kings of France, Louis Napoleon, and very many other distinguished people. The chandelier, now in the Council Chamber, is like the one at Fontainebleau."

The NEW BUILDINGS *of* *the* SEA VIEW HOSPITAL

STATEN ISLAND, N. Y. CITY

Edward F. Stevens and Renwick, Aspinwall & Tucker
+ *Associated Architects* +

THE Department of Charities of the City of New York in its various hospitals and sanatoria cares for more afflicted human beings than any like department in the United States. The insane and the feeble-minded, the chronic and the acute, the surgical and the medical, the children and the aged, the lame, the halt and the blind are gathered under the sheltering wing of this department. The average number of patients cared for in April, 1917, was twelve thousand, and the department requires a staff of four thousand persons, from Commissioner Kingsbury and Deputy Commissioner Wright down to the coal heaver.

While the majority of the cases are those usually found in city institutions, there are also many thousands of cases of pulmonary tuberculosis. To segregate and better care for the men and women afflicted with this disease, the hospital on Staten Island was conceived.

The first group of buildings, designed to care for one thousand, was finished just prior to the inauguration of the present city administration. It was soon found that the buildings, splendidly planned and built as they were, did not provide for the proper segregation and classification of the cases; that there was not sufficient provision for the ambulatory or walking cases, and that relatively there was too ample provision for the bed cases.

Accordingly, Commissioner Kingsbury proposed to devote the old buildings wholly to bed cases and make the hospital a two-thousand-bed institution, and to erect new buildings for the ambulatory cases. It is well known that the proportion of bed cases to walking cases is about "fifty-fifty." The problem of the

new Sea View buildings is, then, to provide for the housing of one thousand ambulatory cases. The new buildings are divided into two groups—for four hundred women and for six hundred men.

The character of the land, sloping toward the south, gives the best sunshine as well as protection from cold north winds, and is high enough above the surrounding country to give the view from which the institution gets its name.

The women's group, at the northeast of the main building, consists of eight ward buildings, each accommodating forty-eight patients; while the men's group at the southeast consists of thirteen ward buildings, each accommodating forty-eight patients, and a "group" or executive buildings.

Dining facilities for the men's group will be had by a new dining hall placed on the main axis of, but at a little distance from, the original group, and served by the main kitchen. This building also serves for an entertainment and assembly hall and for a chapel for patients of both sexes.

While the entire institution will be supervised from the main administration building, there is provided what is termed a "group" building located in the centre of the male group. This building will contain the offices and the living quarters of the matron and of the medical examiner for the group. There are examining rooms, pharmacy and treatment rooms, baths for men, store, barber shop, dental treatment room, recreation rooms and library, as well as workrooms for various industries, and linen rooms where all linen for the group will be given out. In other words, this is the social and industrial centre for the male ambulatory patients.

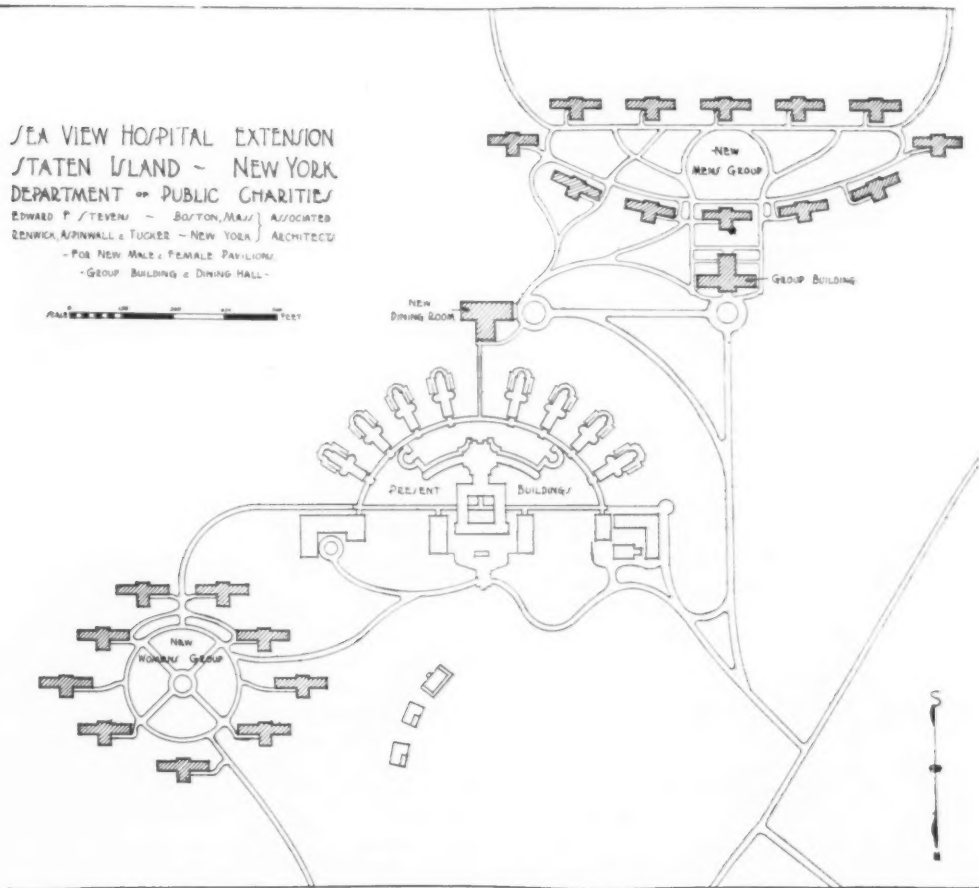
The pavilion buildings, twenty-one in

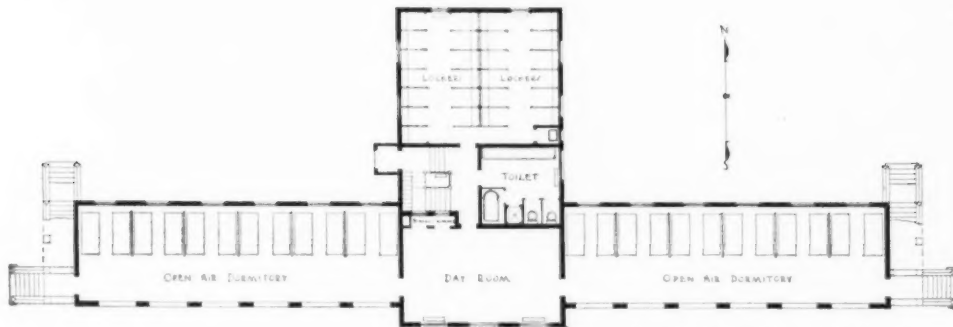
number, are to be built practically alike. These are two stories in height, of fire-proof material. Each is divided into four sleeping apartments of twelve beds each, with each two beds separated from the others by a dividing screen six feet high, but open on end and underneath to allow circulation. These open-air wards are not heated and are open to the south, with the possibility of being closed by cloth screens on frames hinged at the top. For each two wards a heated day room is provided, connecting directly with the toilet section, beyond which is the locker room. Each patient is pro-

vided with a well lighted and ventilated locker, three by four feet, with door. This room, small as it is, is large enough for the patient to get into and to look over his cherished belongings, away from the gaze of the fellow patient of an inquiring mind.

The grounds surrounding the hospital are extensive and are to be laid out as a park, with walks through the groves. The new buildings are to be heated by steam and hot water from the central plant. The lighting of the building and grounds will be cared for from the same plant.

SEA VIEW HOSPITAL EXTENSION
STATEN ISLAND - NEW YORK
DEPARTMENT OF PUBLIC CHARITIES
EDWARD F. STEVENSON - BOSTON, MASS. ASSOCIATE
EDWINA A. PINNALL & TUCKER - NEW YORK ARCHITECTS
- FOR NEW MALE & FEMALE PAVILIONS -
- GROUP BUILDING & DINING HALL -





WOMEN'S PAVILION.
FIRST-FLOOR PLAN.

0 10 20 30 FEET

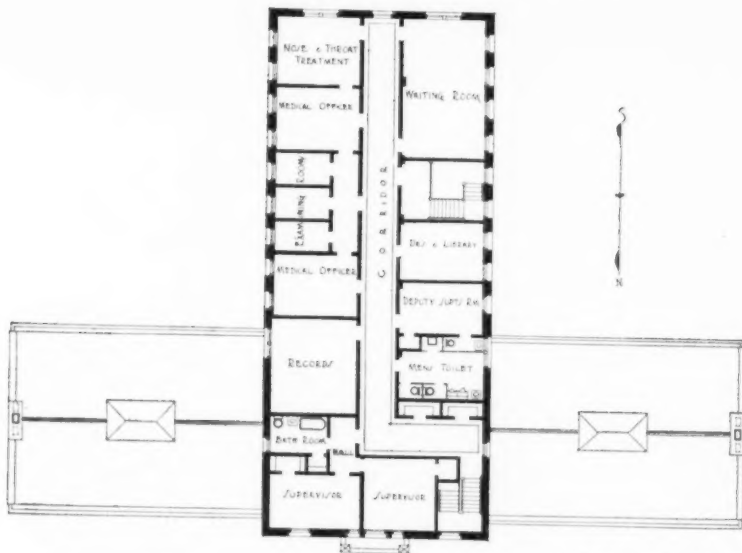
ENLARGEMENT TO SEA VIEW HOSPITAL
STATEN ISLAND - NEW YORK
DEPARTMENT OF PUBLIC CHARITIES
EDWARD T. STEVENSON - BOSTON, MASS. ASSOCIATED
RENNICK, RUPPENHAGEN & TUCKER - NEW YORK ARCHITECTS



MEN'S PAVILION.
FIRST-FLOOR PLAN.

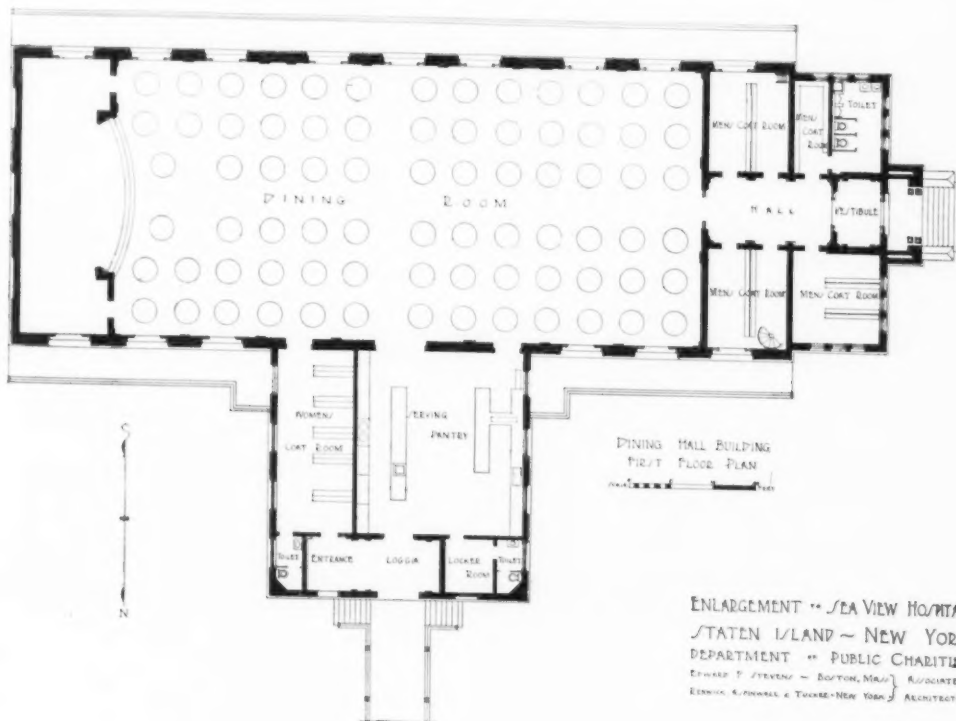
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ENLARGEMENT TO SEA VIEW HOSPITAL
STATEN ISLAND - NEW YORK
DEPARTMENT OF PUBLIC CHARITIES
EDWARD T. STEVENSON - BOSTON, MASS. ASSOCIATED
RENNICK, RUPPENHAGEN & TUCKER - NEW YORK ARCHITECTS



GROUP BUILDING
SECOND FLOOR PLAN

ENLARGEMENT "SEA VIEW HOSPITAL
STATEN ISLAND - NEW YORK
DEPARTMENT "PUBLIC CHARITIES
EDWARD F. STEVENSON - BOSTON, MASS. ARCHITECT
EDWARD F. STEVENSON & TURNER - NEW YORK ARCHITECTS

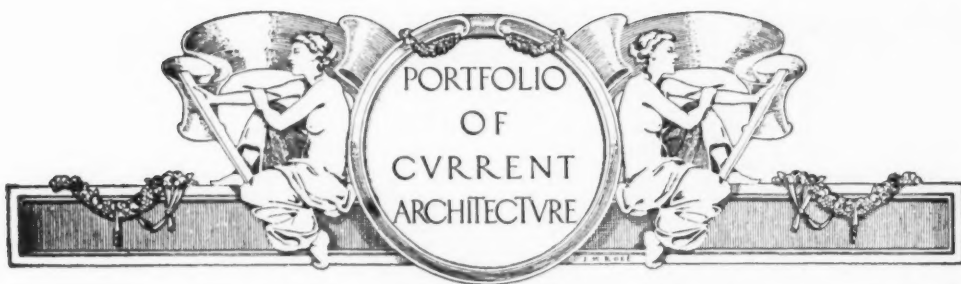


DINING HALL BUILDING
FIRST FLOOR PLAN

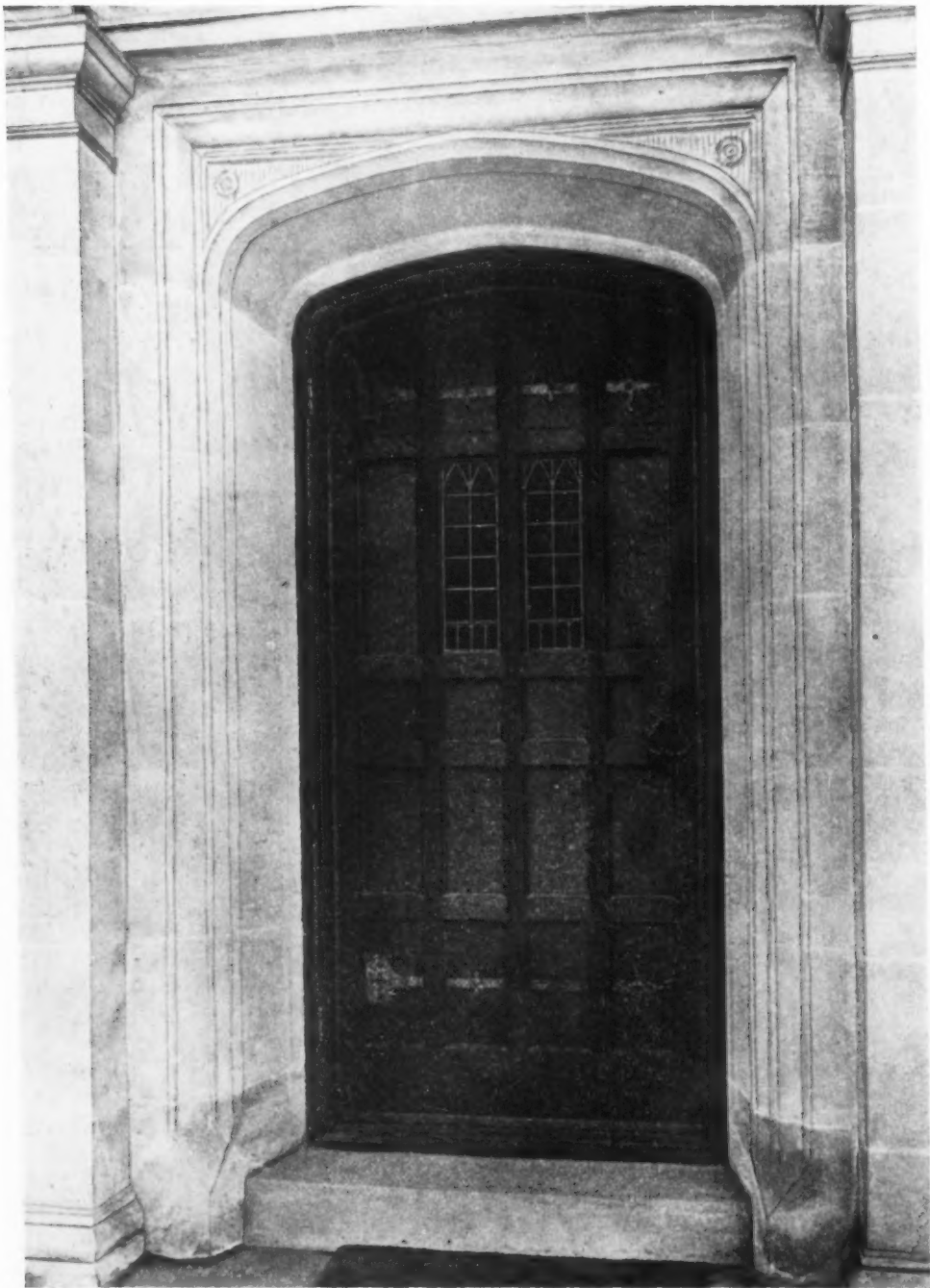
ENLARGEMENT "SEA VIEW HOSPITAL
STATEN ISLAND - NEW YORK
DEPARTMENT "PUBLIC CHARITIES
EDWARD F. STEVENSON - BOSTON, MASS. ARCHITECT
EDWARD F. STEVENSON & TURNER - NEW YORK ARCHITECTS



HOLY TRINITY RECTORY, HACKENSACK,
N. J. RAPHAEL HUME, ARCHITECT.



HOLY TRINITY RECTORY, HACKENSACK,
N. J. RAPHAEL HUME, ARCHITECT.



HOLY TRINITY RECTORY, HACKENSACK,
N. J. RAPHAEL HUME, ARCHITECT.



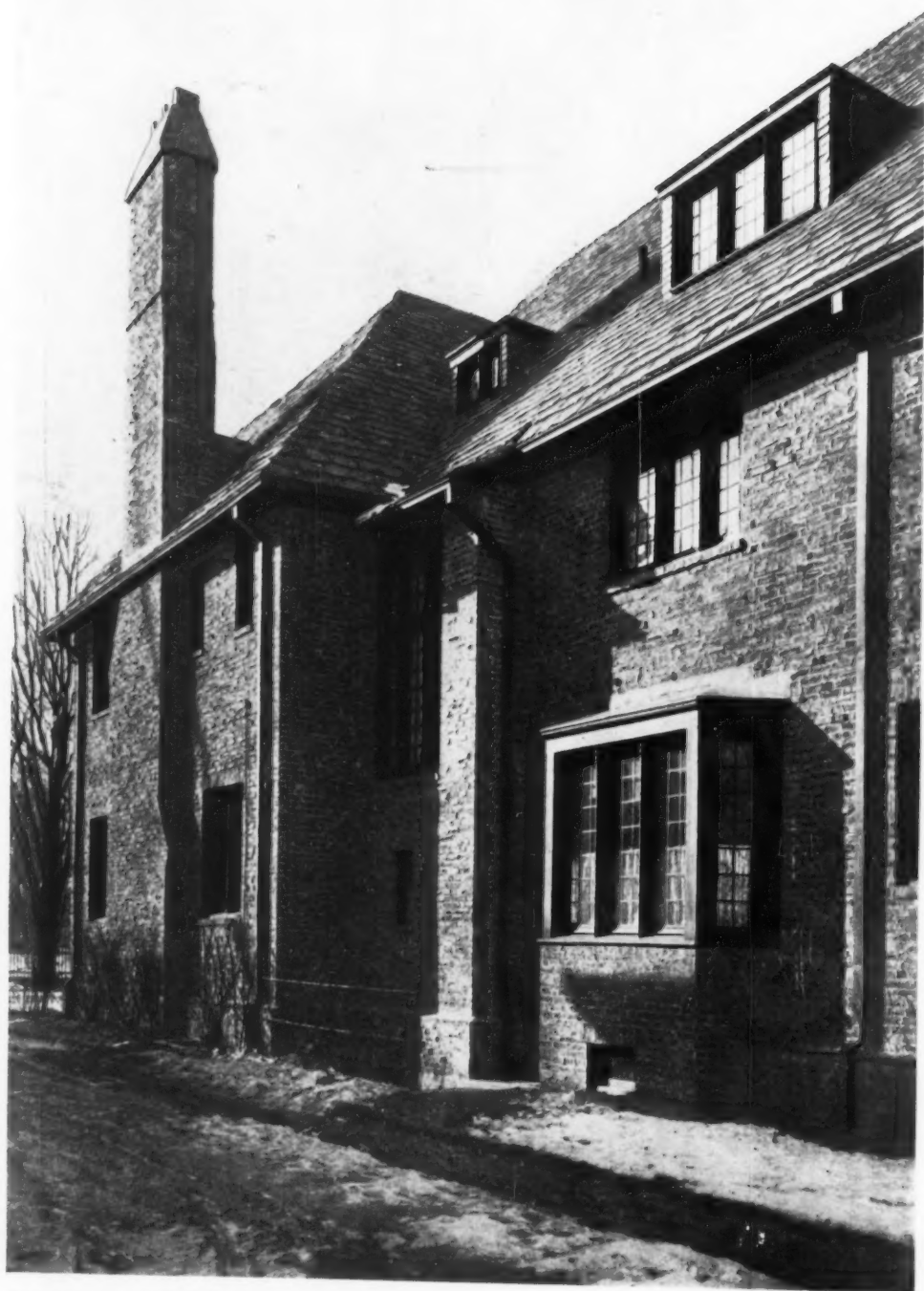
HOLY TRINITY RECTORY, HACKENSACK,
N. J. RAPHAEL HUME, ARCHITECT.



HOLY TRINITY RECTORY, HACKENSACK,
N. J. RAPHAEL HUME, ARCHITECT.



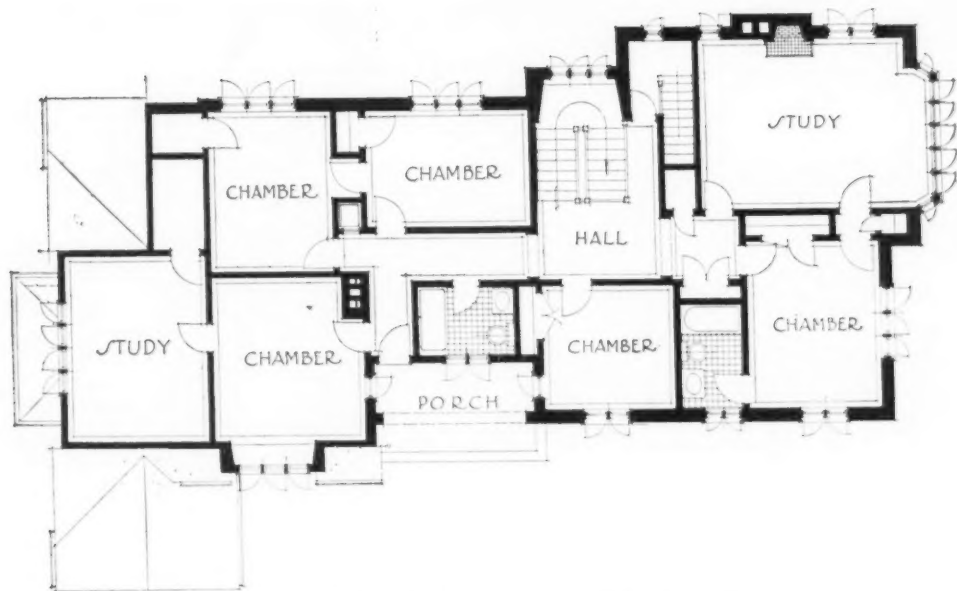
HOLY TRINITY RECTORY, HACKENSACK,
N. J. RAPHAEL HUME, ARCHITECT.



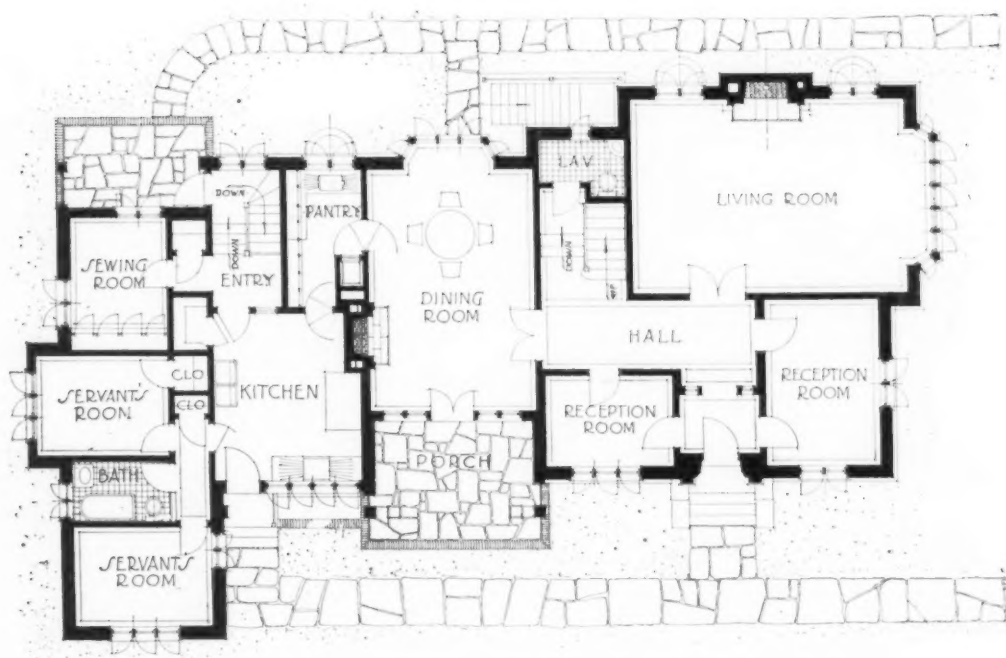
HOLY TRINITY RECTORY, HACKENSACK,
N. J. RAPHAEL HUME, ARCHITECT.



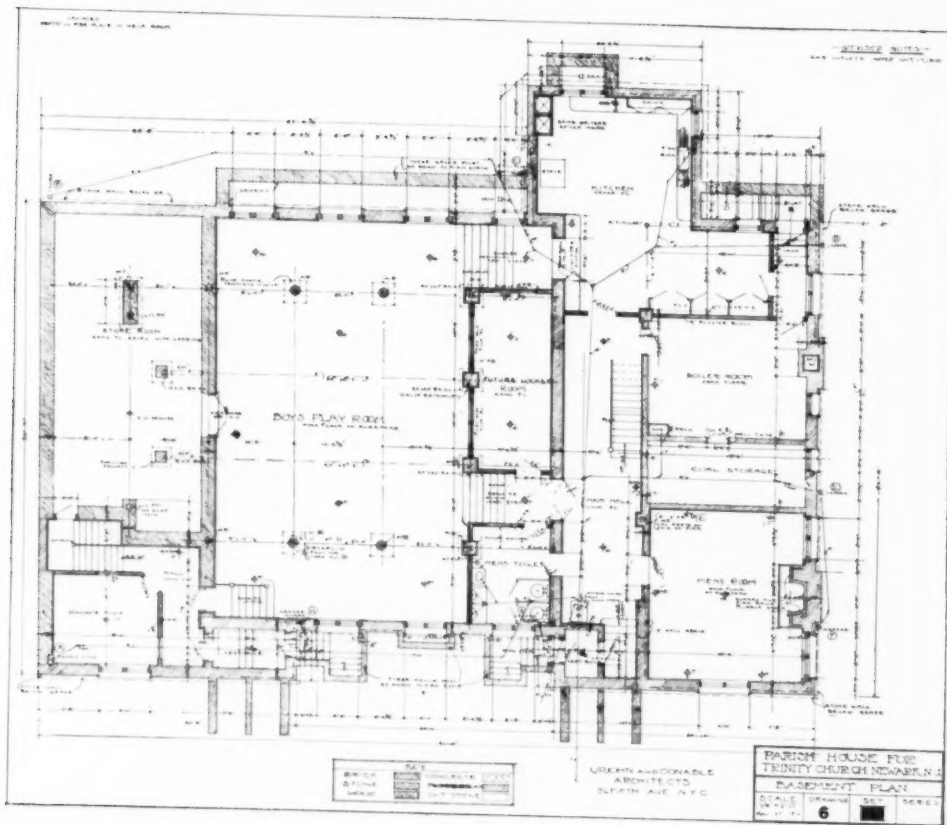
HOLY TRINITY RECTORY, HACKENSACK,
N. J. RAPHAEL HUME, ARCHITECT.



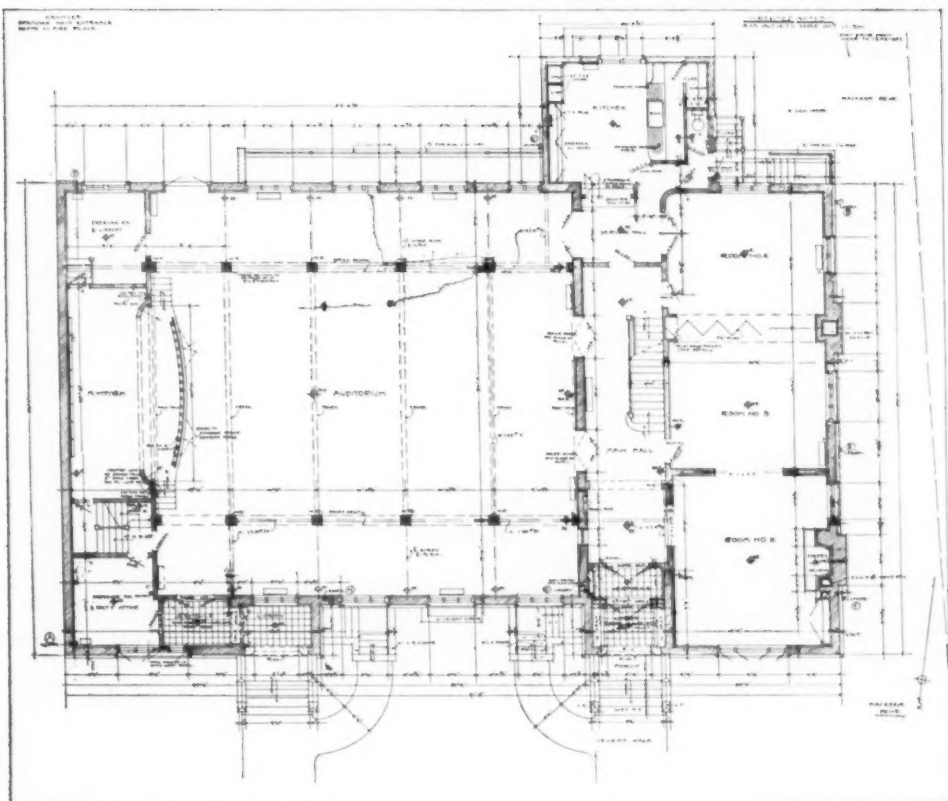
SECOND FLOOR PLAN—HOLY TRINITY RECTORY, HACKENSACK, N. J.
Raphael Hume, Architect.



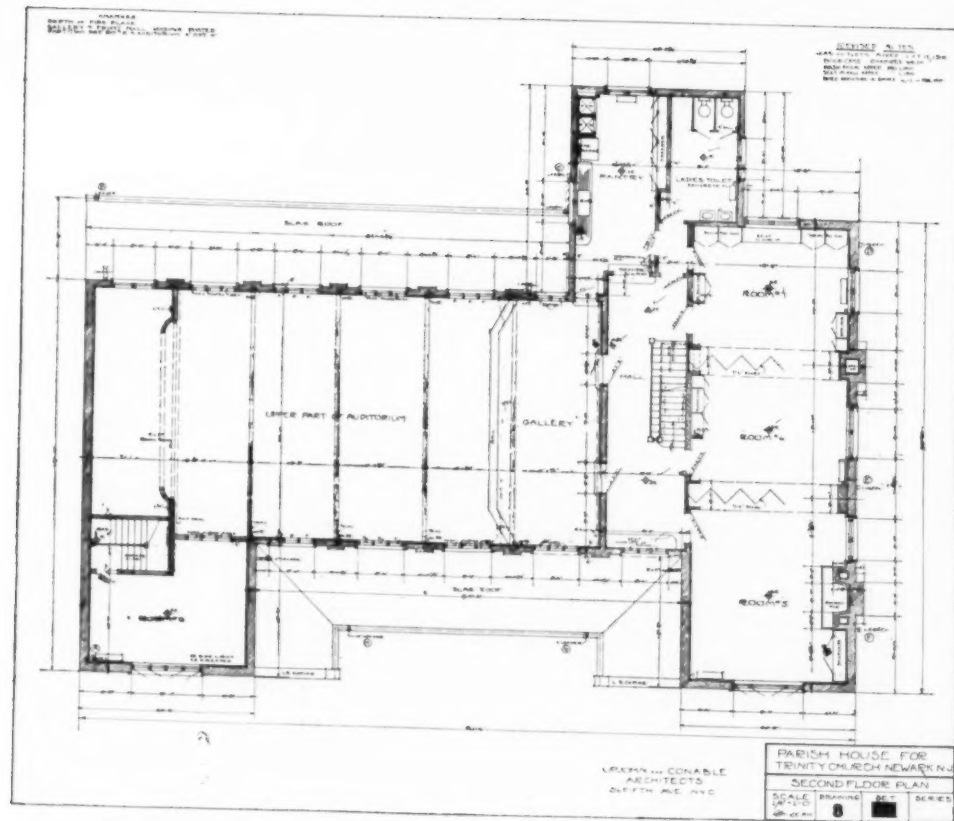
FIRST FLOOR PLAN—HOLY TRINITY RECTORY, HACKENSACK, N. J.
Raphael Hume, Architect.



BASEMENT PLAN—TRINITY PARISH HOUSE, NEWARK, N. J. UPJOHN & CONABLE, ARCHITECTS.



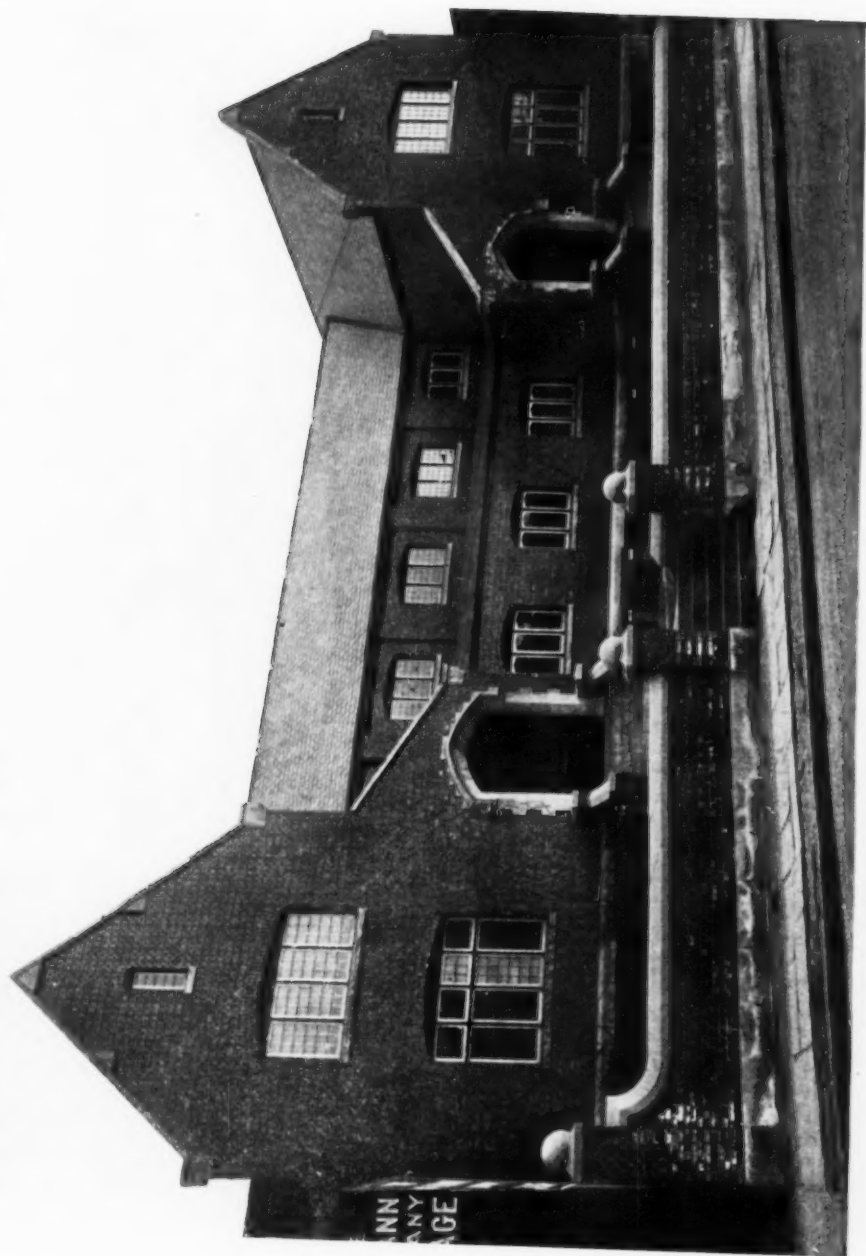
FIRST FLOOR PLAN—TRINITY PARISH HOUSE, NEW-
ARK, N. J. UPJOHN & CONABLE, ARCHITECTS.



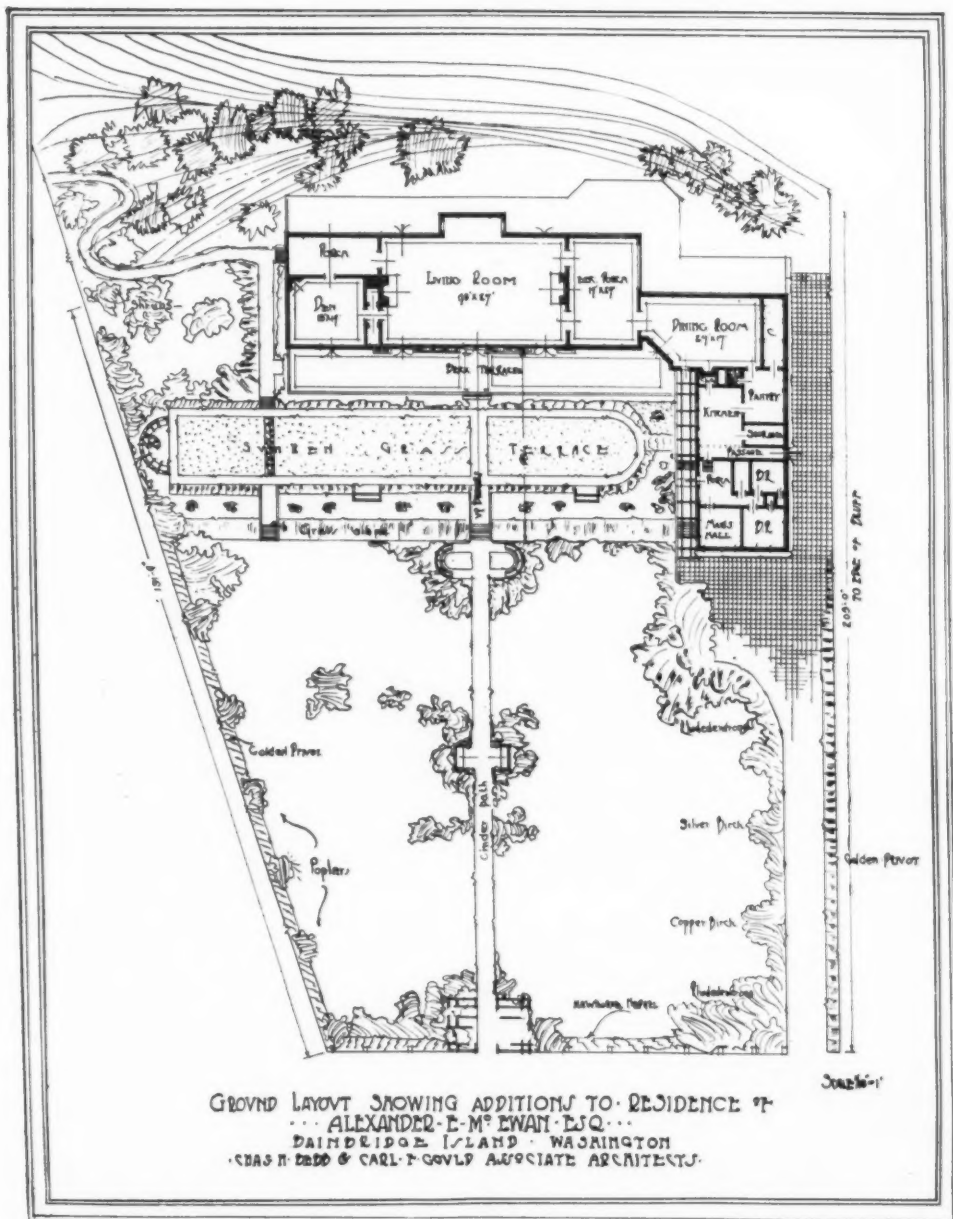
SECOND FLOOR PLAN—TRINITY PARISH HOUSE,
 NEWARK, N. J. UPJOHN & CONABLE, ARCHITECTS.



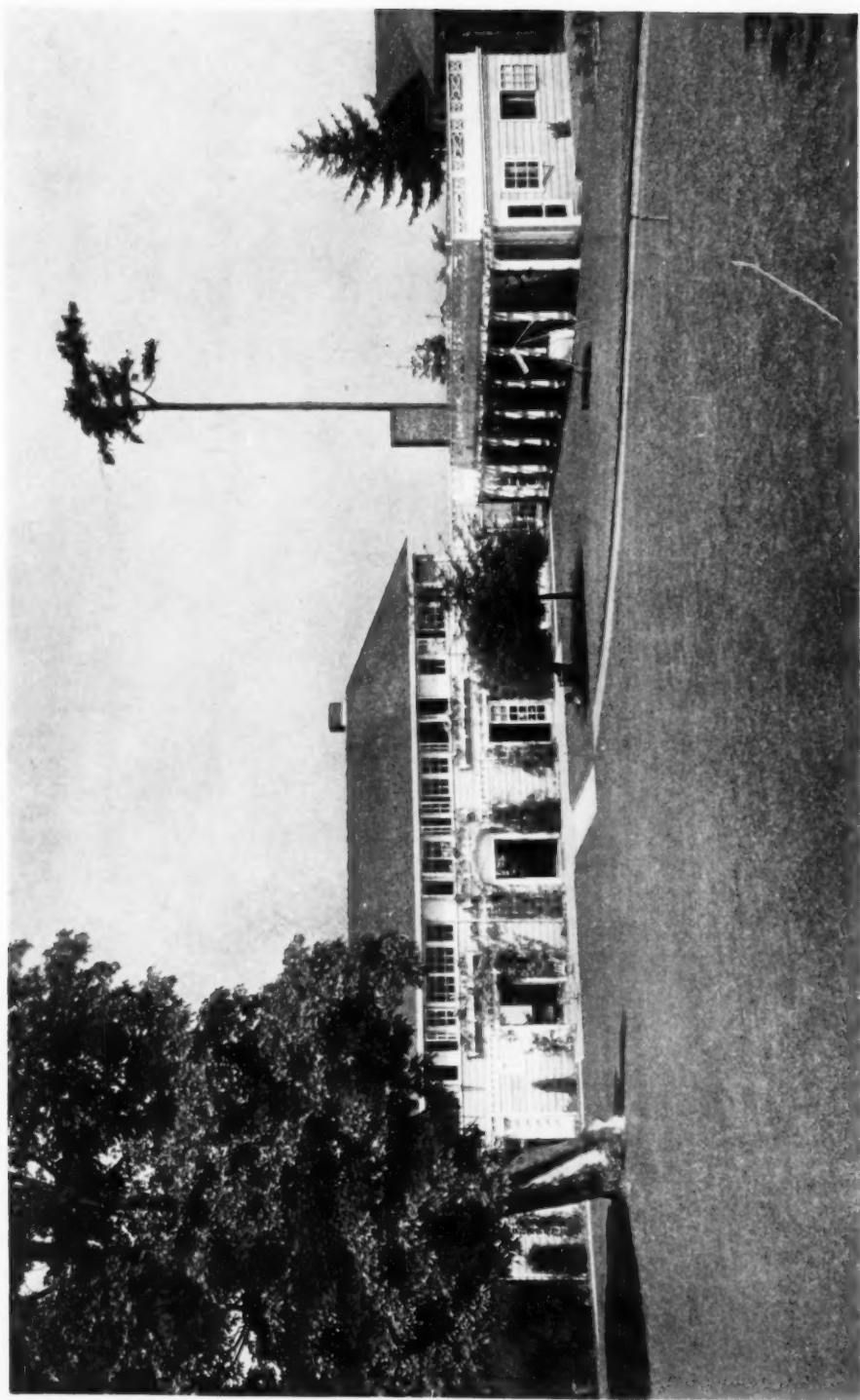
TRINITY PARISH HOUSE, NEWARK, N. J.
UPJOHN & CONABLE, ARCHITECTS.



TRINITY PARISH HOUSE, NEWARK, N. J.
UPJOHN & CONABLE, ARCHITECTS.



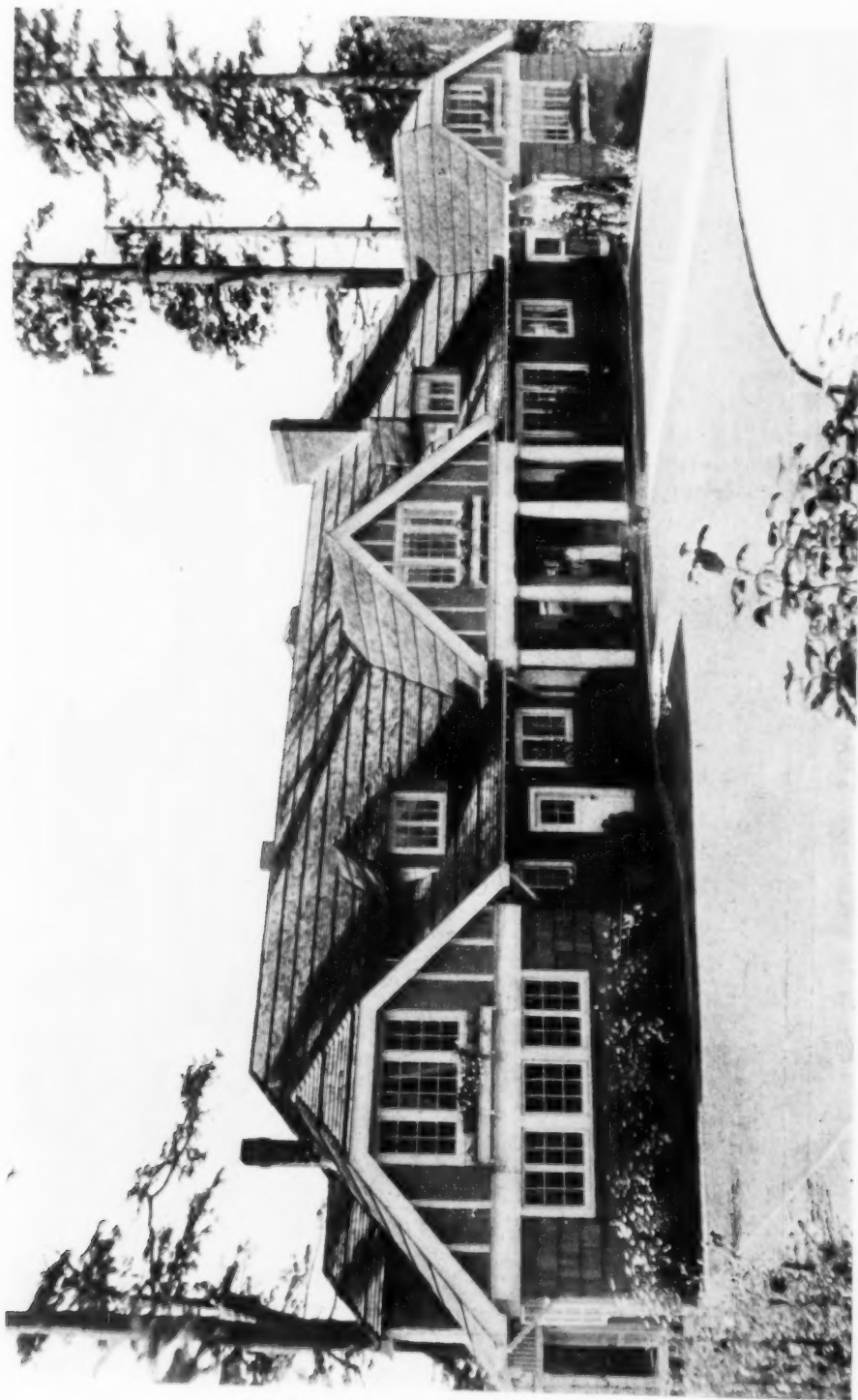
GROUND LAYOUT, SHOWING ADDITIONS TO RESIDENCE OF ALEXANDER E. McEWAN, ESQ., COUNTRY CLUB, BAINBRIDGE ISLAND, WASH. CHARLES H. BEBB AND CARL F. GOULD, ASSOCIATE ARCHITECTS.



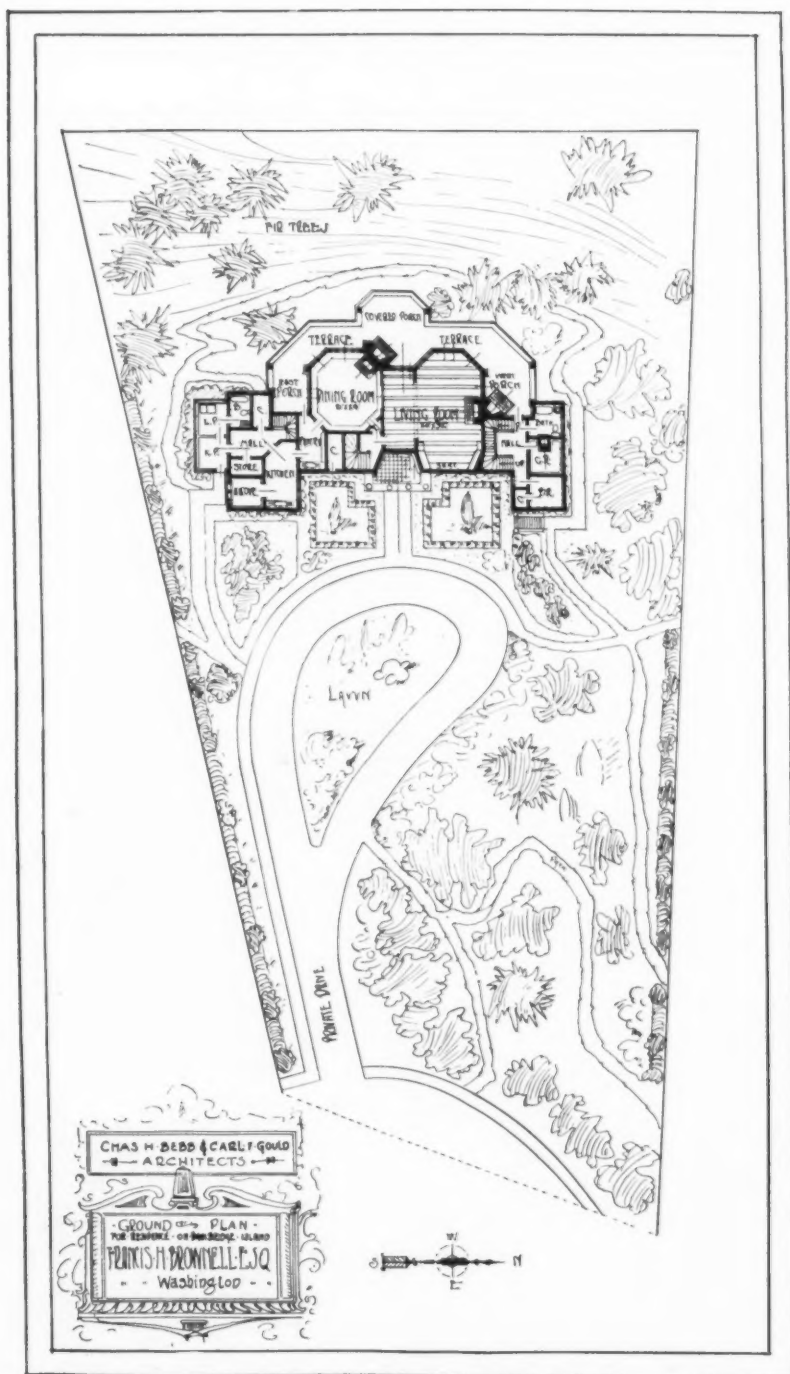
RESIDENCE OF ALEXANDER E. McEWAN, ESQ., COUN-
TRY CLUB, BAINBRIDGE ISLAND, WASH. CHARLES H.
BEBB AND CARL F. GOULD, ASSOCIATE ARCHITECTS.



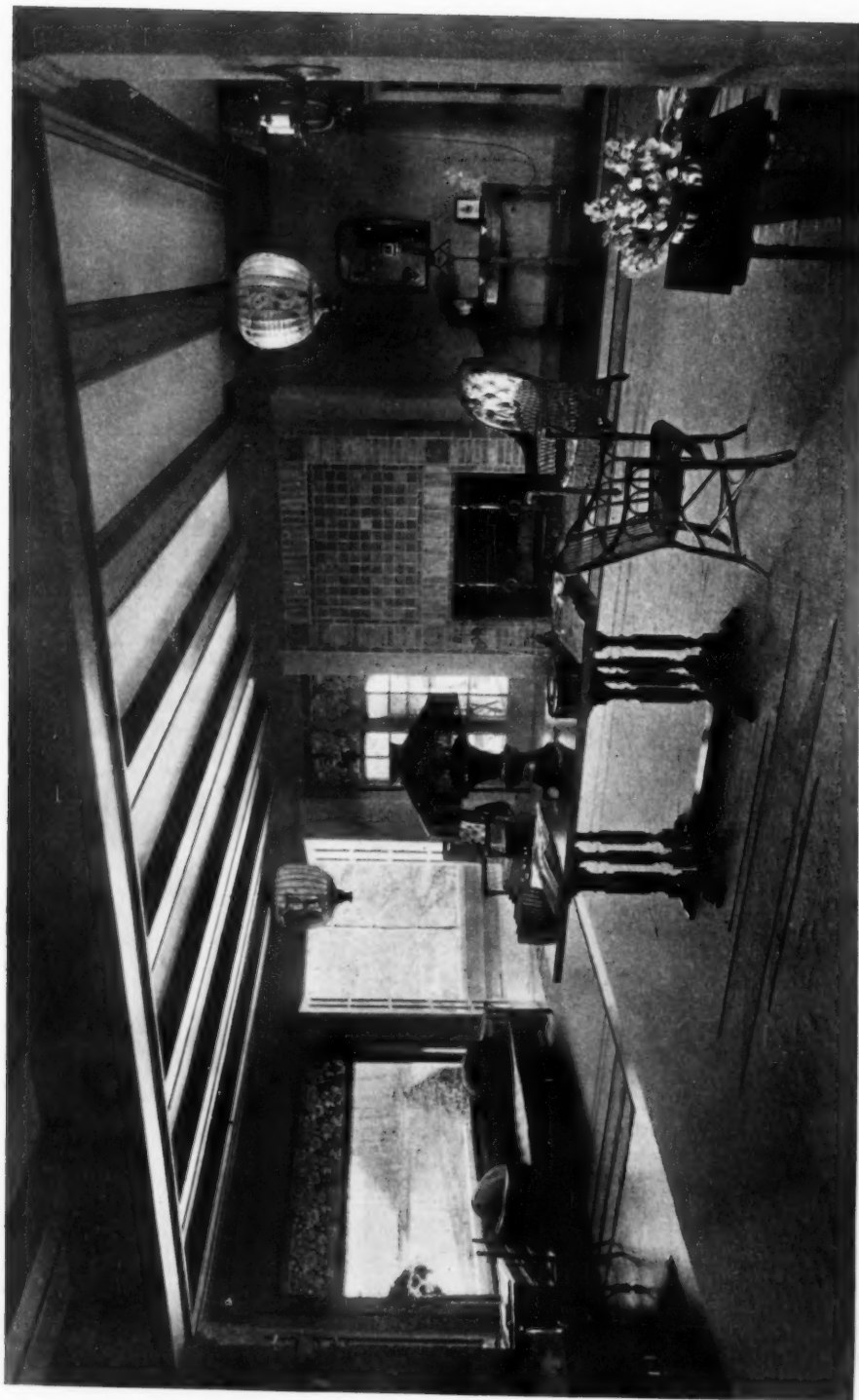
SOUTH ELEVATION—RESIDENCE OF FRANCIS H. BROWNELL,
ESQ., COUNTRY CLUB, BAINBRIDGE ISLAND, WASH. CHARLES
H. BEBB AND CARL F. GOULD, ASSOCIATE ARCHITECTS.



NORTH ELEVATION—RESIDENCE OF FRANCIS H. BROWNELL,
ESQ., COUNTRY CLUB, BAINBRIDGE ISLAND, WASH. CHARLES
H. BEBB AND CARL F. GOULD, ASSOCIATE ARCHITECTS.



GROUND PLAN—RESIDENCE OF FRANCIS H. BROWNELL, ESQ.,
COUNTRY CLUB, BAINBRIDGE ISLAND, WASH. CHARLES
H. BEBB AND CARL F. GOULD, ASSOCIATE ARCHITECTS



LIVING ROOM—RESIDENCE OF FRANCIS H. BROWNELL,
ESQ., COUNTRY CLUB, BAINBRIDGE ISLAND, WASH. CHARLES
H. BEBB AND CARL F. GOULD, ASSOCIATE ARCHITECTS.



BOOKS ON COLONIAL ARCHITECTURE

By RICHARD F. BACH

Curator, School of Architecture, Columbia University

Part VI.—Periodicals

ONLY in recent years have the periodical publications given due attention to our Colonial heritage. Owing to the increasing interest in the field manifested by architects and historians, chiefly as indicated in the earlier works on the firstlings of American architecture, decoration and furniture, noticed in preceding parts of this series of papers, the monthly and other periodicals ultimately saw a gratifying field for exploitation. Because of the deficiency in authoritative information in many directions of interest fostered by the newly discovered riches, the Colonial field lent itself, particularly well at first, to the sort of treatment that the magazines were able to offer. Later, however, when our formative architecture came to its own, in general estimation, the requisite space for detailed studies made possible by increased information available could not be granted. The result was promptly seen in the superficial treatments given a number of worthy subjects on the one hand, and on the other in the greatly improved treat-

ment given to the smaller matters of more intimate detail at first necessarily slurred over. As the interest in architecture grew, that in the minor arts, from wallpaper to glassware, from garden fences to stove plates, soon kept pace, so that we may safely say that the periodicals served to bring to light a vast store of information otherwise lost to us and of insufficient compass or interest to warrant its publication in book form. The architectural papers themselves ultimately began to issue measured drawings, and this type of treatment has latterly characterized most of their articles in this field.

The magazine articles for our purposes are chiefly of three kinds: those in architectural periodicals; those in periodicals maintaining the domestic or home building and decoration interest; and those issued by historical and other societies. In the first group are to be included the *Architectural Record*, the *American Architect*, the *Architectural Forum* (formerly the *Brickbuilder*) as the chief exponents. In the second group

are to be included magazines of the type of *Country Life in America*, *House and Garden*, *The House Beautiful*, and similar publications. In the last belong the proceedings of historical societies, such as the Massachusetts Historical Society, to mention but one of a large number, and the bulletins of organizations such as the Municipal Art Society of Hartford, Connecticut, which devotes itself to the maintenance of landmarks as well as to the present beautification of its home city. So far as we can say at the moment, but one society has definitely dedicated itself to the preservation of antiquities and has undertaken to issue a regular publication outlining the results of its efforts; this is the Society for the Preservation of New England Antiquities.

Of the first two groups mentioned, the former obviously must provide the greater interest for us at present, and it should be said that the architectural papers have been particularly careful and far-seeing in ministering to the architects' need for measured drawings of Colonial buildings. In a number of cases such measured drawings are no doubt the only existing detailed record of buildings now gone, through the neglect which characterizes our attitude toward so many of our landmarks. The second group, to be sure, does not lack in interest, but there must necessarily be in some cases—in fact, in most cases—a more or less popular aspect as the basis of appeal. As a consequence these papers are apt to show better or more numerous photographs, and, above all, a better treatment of objects of very minor interest. In addition, the whole field of the minor arts has been left entirely to these publications and has by them been handled in excellent fashion.

In the appended bibliography we can offer but a selection of the material which has appeared in the various types of periodicals above mentioned. The selection of the articles has been controlled by various considerations: text interest, photographic reproductions, measured drawings, unusual views of details, buildings not generally reproduced—any of these might encourage the inclusion of an

article which as a whole might seem to offer but meagre interest. The following periodicals have been consulted in their entirety: *The Architectural Record*, the *American Architect and Building News*, now the *American Architect*, the *Architects' and Builders' Magazine*, now *Architecture and Building*, the *Brickbuilder*, now the *Architectural Forum*, the *Architectural Review* (Boston), and the *Journal of the American Institute of Architects*. Practically all articles in our field appearing in these periodicals have been included in this list. In the following cases selections were made: *Country Life in America*, *House and Garden*, *The House Beautiful*, *American Homes and Gardens*, *Arts and Decoration*. In addition occasional papers from the *Magazine of American History*, *Art and Archeology*, the *Harvard Architectural Quarterly* and from one or two of the more popular and chiefly literary periodicals have also been included. Obviously, in view of what has been said above, not voluminous completeness, but rather decided interest, has served as guide. It should also be stated that since our chief interest is architectural, or at least has to do with arts allied to architecture, certain aspects of the minor arts have not been covered in the appended lists; this applies to textiles and in certain degree likewise to tableware and the like.

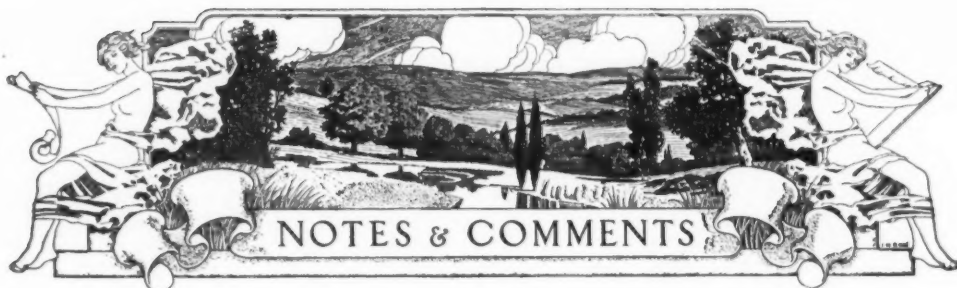
A Bibliography of the Literature of Colonial Architecture. Part VI.—Articles in the Periodicals.

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- Bessell, Wesley Sherwood. Colonial Architecture in Connecticut, Text and Measured Drawings, in *The Architectural Record*, 5 parts; (1) vol. 37, No. 4, Apr., 1915, pp. 361-369, ill.; (2) vol. 37, No. 5, May, 1915, pp. 445-452, ill.; (3) vol. 37, No. 6, June, 1915, pp. 547-556, ill.; (4) vol. 38, No. 6, Dec., 1915, pp. 672-680, ill.; (5) vol. 39, No. 1, Jan., 1916, pp. 53-64, ill.
- Black, Wm. Nelson. Colonial Building in New Jersey, in *The Architectural Record*, vol. 3, No. 3; Jan.-Mar., 1894; pp. 245-262, ill.
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Maya Decoration Applied.

An article I had the honor to contribute to this magazine in June, 1915, contained (page 545) some slight mention of modifications introduced by the native artisans into Spanish-Colonial architecture; and I wrote then that "a tendency plainly discernible in recent years—this conclusion based upon my own observations in Mexico and other Latin American countries—gives most positive assurance of the revival of ideals in art that prevailed before the conquest: a Nahuatl-Aztec Renaissance." Now I ask: Is it possible, and will it be convenient, to employ, for the solution of some of our modern architectural problems, a few of the many rich and classically valuable motives of the aboriginal or pre-Columbian period of American architecture?

I beg leave to suggest that it may be both possible and highly advantageous; and this suggestion includes, naturally, not alone the art of the Aztec group, but also the ancient Maya architecture in southeastern Mexico and northern Central America—throughout that home of an ancient though "New World" culture in which we find that the leading art-motives are faunal and merely decorative, rather than the much more truly structural motives which the Greeks, for example, derived from observation of the forms of the vegetable kingdom. If we may at this point reach down into the very heart of our subject, let it be by way of the following observation: Just as truly as pure Greek architecture and some of its derivatives stood for ideals of permanence with tranquillity, even so truly did the pre-Columbian aboriginal architecture represent too often seemingly unavailing struggles and change; but the architects of prehistoric structures in our New World also, in their own way, aimed at an architectural effect of tranquillity and stability:

they strove to offset the implication of the movement, of the restless activity of their faunal decorations, by creating edifices of the most substantial design known to man—the pyramidal structures that we find in many parts of the region extending from south-central Mexico well into the desert on the South American west coast.

An interesting example of the application of the pre-Columbian Maya art to a modern structure is the monument designed by Señor Ignacio Bruguera, who has held the distinguished office of Chief of the Division of Architecture, Department of Public Works, in the Republic of Salvador, Central America. The announcement of a competition for a monument to "perpetuate the glory of the independence of Guatemala" occasioned the preparation of the original drawing, and we understood that its approval, by the president of the republic chiefly interested, as a part of the general plan for beautifying the capital, Guatemala City, led to the completion of the design (the model shown in the accompanying illustration). Señor Bruguera evidently derived his inspiration for this work from authentic Maya sources; his aim was also to reproduce some of the most attractive effects of Romanesque art without its austerity.

The length of the platform pyramid is given as forty feet, and the height of the structure about twenty-three feet; the material, granite of the same character as that of the ruins at Quiriguá, Guatemala. A structural elliptic wall—the essential feature of the principal façade—offers surfaces for low-reliefs in the antique Maya fashion and for mouldings which, at the base, can be used as seats. At the upper extremity the finial mouldings (resembling a Grecian fret) give one the impression of a lightly silhouetted line which detaches itself with delicate contours upon the sky. In the ancient ruined city of Chichén-Itzá, in



ACCEPTED DESIGN FOR MONUMENT TO COMMEMORATE THE INDEPENDENCE OF GUATEMALA.

Ignacio Bruguera, Architect.

Yucatan, Mexico, were quite certainly found the prototypes of the finial mouldings and also of the stylized jaguar heads shown in the Bruguera monument. Large pilasters adorning the elliptical wall mentioned above and breaking the monotony of the moulding courses are designed to reproduce essentially the obelisk-like characteristics, of ancient monoliths now preserved in the museum of Guatemala. As for the lighting of the monument and its surroundings, that is provided for in the two great lamps up-

held by standards of wrought iron—pentagonal lamps, shaded by colored glass plates, each bearing the coat-of-arms of one of the five Central American republics.

To us it seems that the effort to perpetuate the memory of Guatemala's liberation may have a further result: It may serve, in some degree at least, to popularize really interesting creations—typical and original creations—of native American architects and builders whose names we have never known. MARRION WILCOX.

The Console.

Of the many architectural forms that have been inherited by us from the French, perhaps none is in more common use than the "console." During the past hundred years the term has been frequently employed by the English-speaking architect to signify a supporting architectural member that projects half its height or less, or a bracket of any kind. Most frequently, however, the term is meant to convey the idea of a supporting brace in the form of a reverse scroll or letter S.

Prototypes of the console are found in the work of the preclassic builders. As the scroll of double curvature early acquires a place in the line repertoire of any beginner in the graphic arts, whether child or savage, it is not surprising that the most ancient historic styles should exhibit this design; it is seen in the Assyrian wave pattern, in the Persian scroll and in the Egyptian lotus capital. However, it remained for the Greeks to evolve the console as a perfected architectural form. With their pure marble and delicate sense of the beautiful in line and form, they produced such examples as are to be found supporting the entabla-



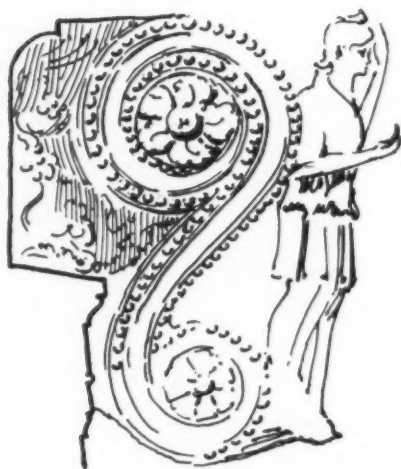
GREEK
CONSOLE
FROM THE DOORWAY
OF THE ERICHTHEVM.



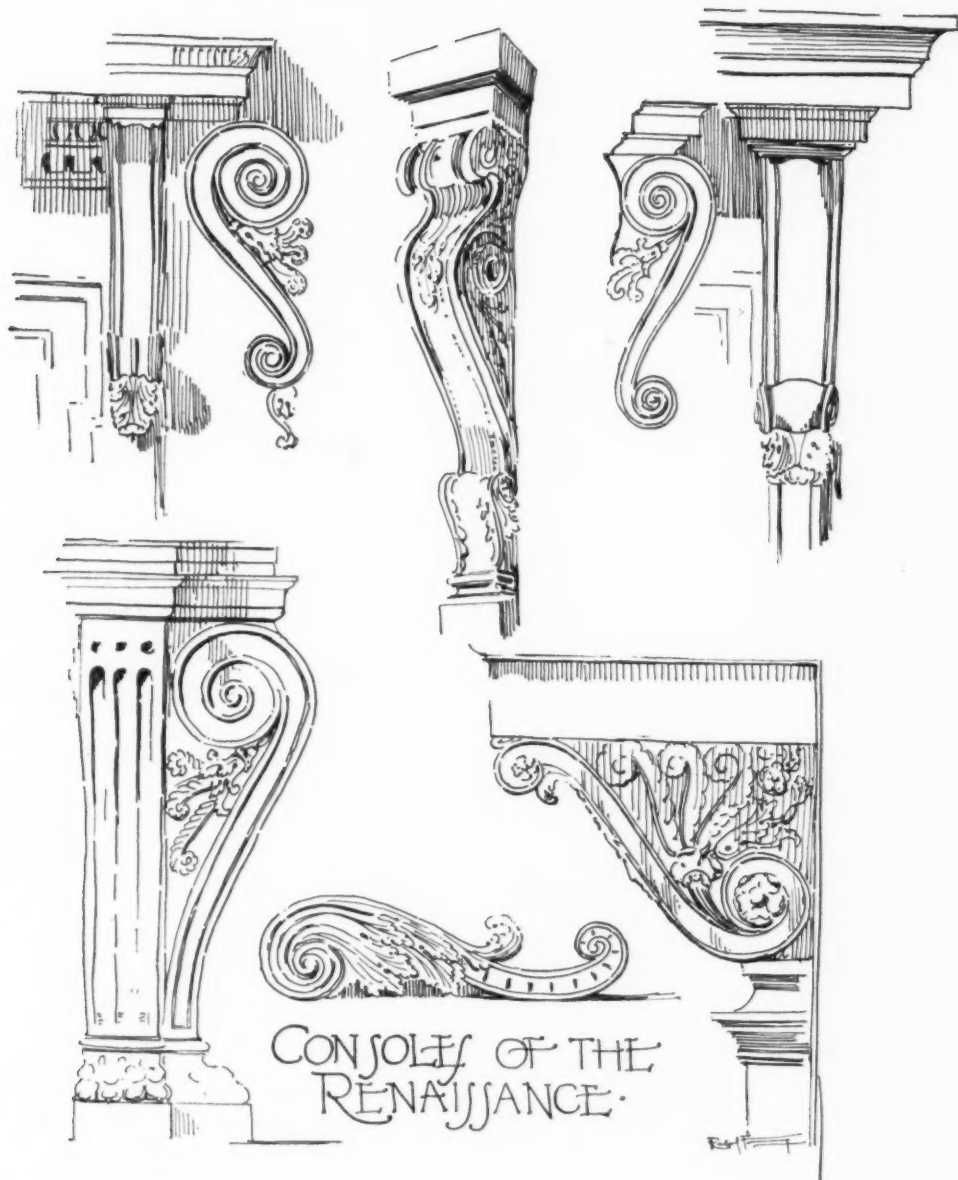
FROM THE
TEMPLE OF JUPITER



ROMAN CONSOLE.



FROM THE ARCH OF TITUS
ROME.



CONSOLES OF THE
RENAISSANCE.

ture over the doorway of the Erechtheum. Here the delicacy of Greek ornamentation with bead and honeysuckle was wedded to the subtle curvature of the reverse scroll to produce a member at once ornate and functional.

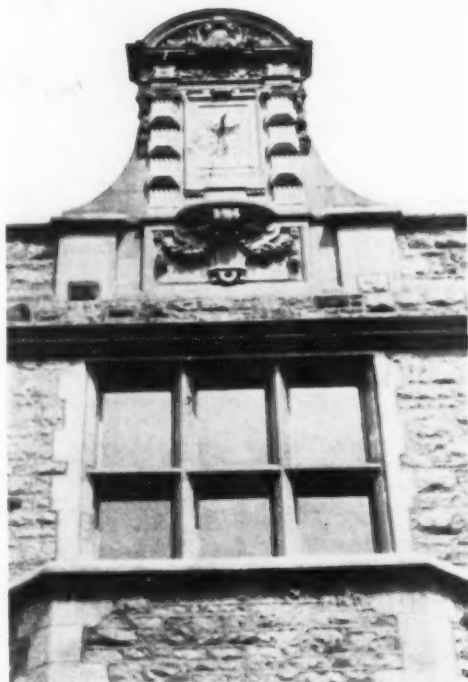
The Romans, conquering the Grecian lands, were in turn conquered by Greek art. The volute console, although very beautifully developed by the Greeks, had been used by them but rarely. The Romans adopted it extensively, and were the first to employ it in a recumbent position in the bands supporting the projecting cornices of the Ionic and Corinthian orders and under projecting balconies.

During the art decline of the dark ages crude copies were made of antique consoles. These are often seen in the remains of the Early Christian and Romanesque art periods. They were followed by the Gothic bracket, so often seen in cathedrals supporting the statues of saints.

The Renaissance builders returned to the classic example of the console, remodeling and utilizing the motive with rich variety. The console was wisely handled until the extravagance of the Barocco and Rococo periods demoralized Renaissance art. The constructive purpose was wholly sacrificed for richness of design.

The console can be used in novel places and in a great variety of dimensions. Braces for supporting members, copings for walls and raking cornices for pediments are seen moulded into this form of double curvature. While countless examples of its employment as a supporting member have established its prestige as such, analysis of the form itself gives little idea of efficient bearing power. Rather its lines tend to form a happy transition between the horizontal and the vertical, and lend themselves to ornate and graceful decoration. As an agent for the sympathetic unifying of diverse elements, rather than as a frankly distinct support in a constructional sense, has the console played its important role in the long procession of architectural styles.

RALPH FANNING.



SUN-DIAL AT WASHINGTON UNIVERSITY.

**A Novel
Sun-dial at
Washington
University.**

A sun-dial built of stone has been placed at the top of the "Cupples I" Building, which houses the School of Architecture at Washington University, St. Louis, Mo. As the dial is of the vertical type, and faces south, the sun shines upon it at all hours of the day. The numerals are large enough to be recognized at a distance of several hundred feet. At the time the photograph was taken the sun-dial registered eleven o'clock.

K. M. COGGESHALL.